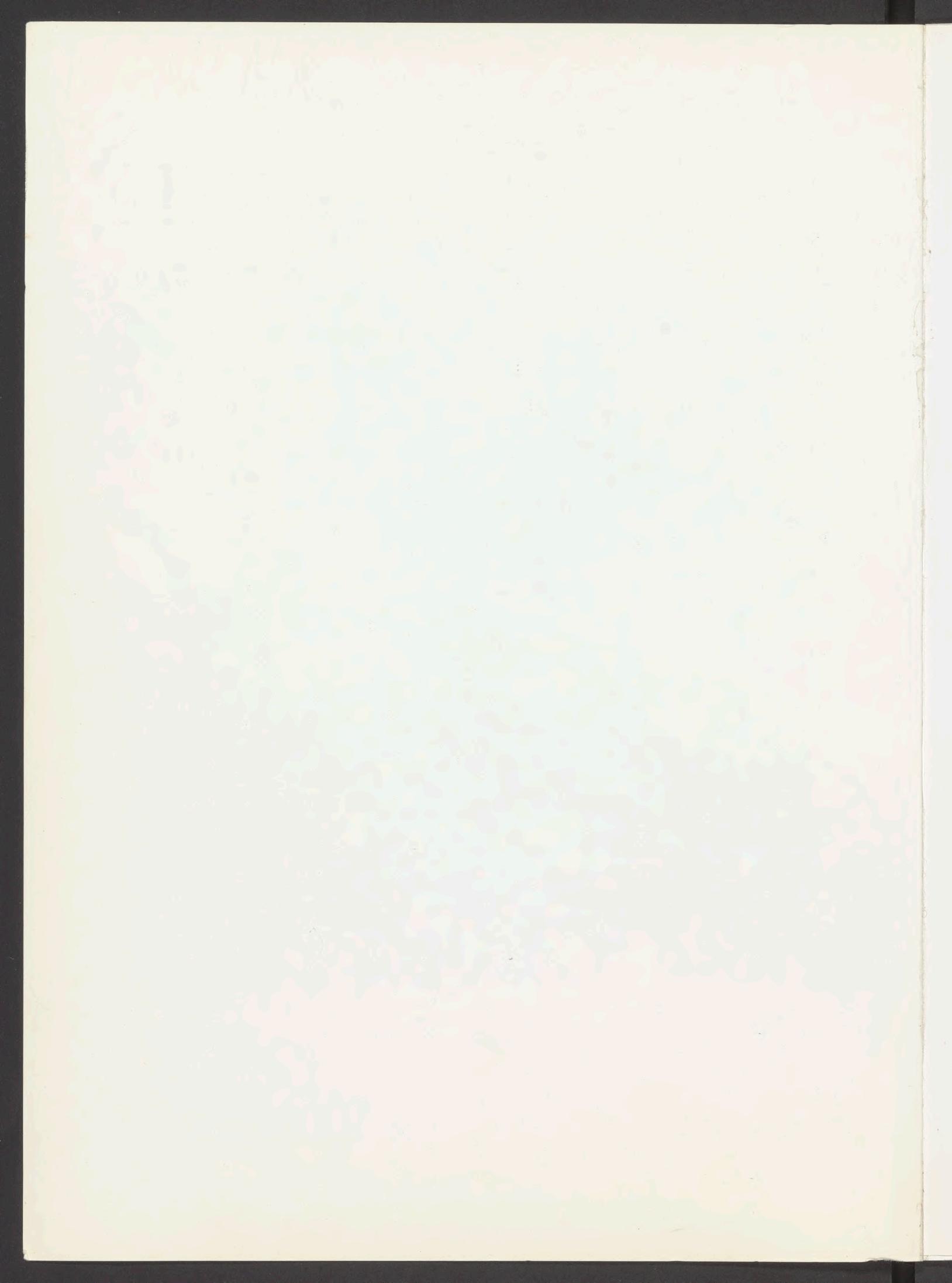




LIBRARY
REFERENCE
COPY

S. Van Tongerloo

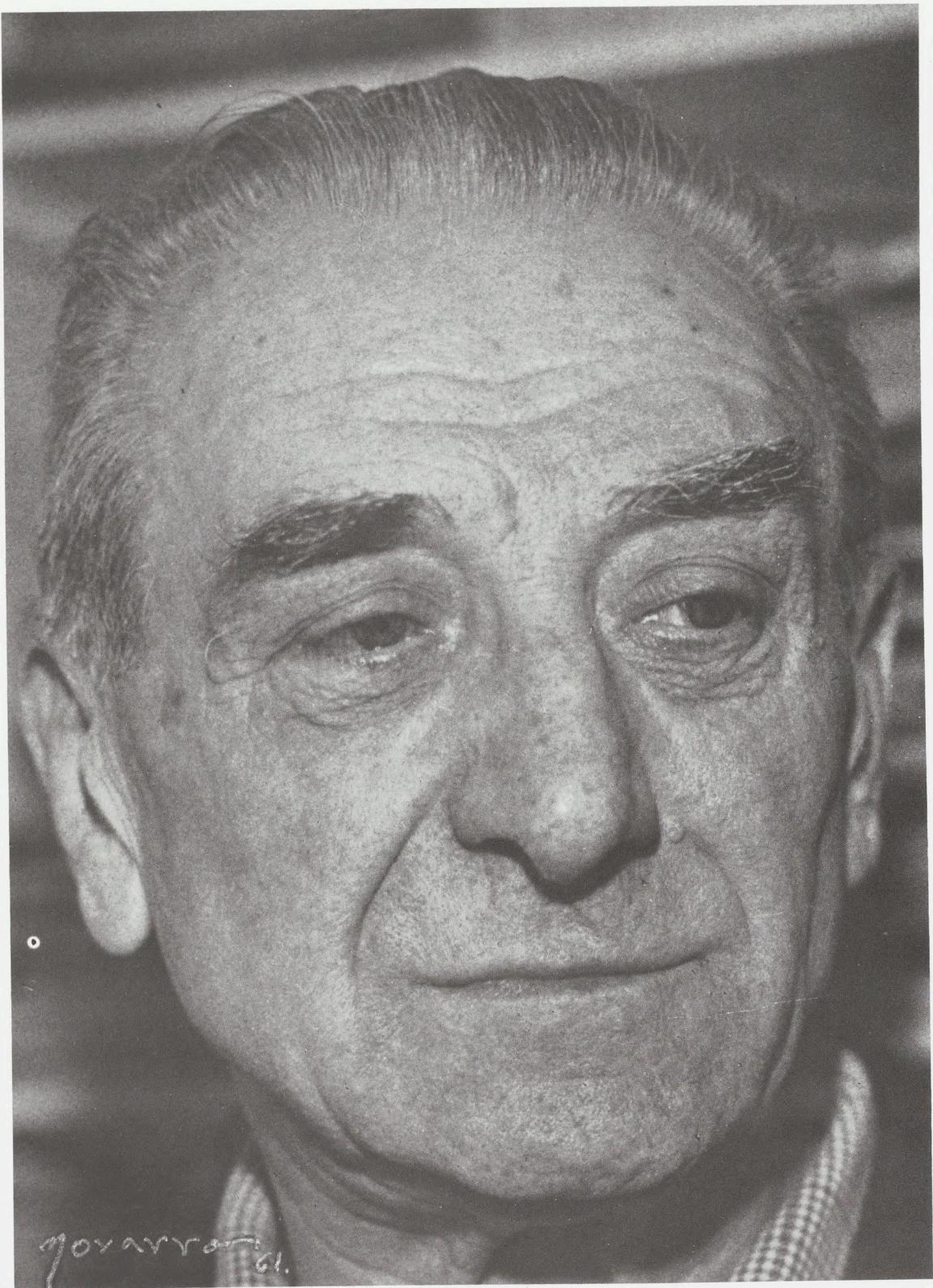


“Georges Vantongerloo”

is made possible in part by a grant from
Atlantic Richfield Foundation.

The “Georges Vantongerloo” showing at the Los Angeles County Museum of Art is being sponsored by the Pasadena Art Alliance.

Georges Vantongerloo



Georges Vantongerloo

was born in Antwerp on November 24, 1886, died in Paris on October 5, 1965

Washington Corcoran Gallery of Art
Dallas Museum of Fine Arts
Los Angeles County Museum of Art

April 22 to June 17, 1980
July 16 to September 14, 1980
October 9 to December 28, 1980

Georges Vantongerloo
A traveling Retrospective Exhibition

Georges Vantongerloo

Published as a contribution to the *Belgium Today Symposium*
on the occasion of the 150th year of national independence
of Belgium by the Ministry of Flemish Culture in Belgium

Contents

5 Foreword
R. De Backer-Van Ocken, Minister of the Flemish Community

7 Preface
Peter C. Marzio, Director, Corcoran Gallery of Art, Washington D.C.

9 Introduction to Georges Vantongerloo
Jane Livingston, Associate Director, Corcoran Gallery of Art, Washington D.C.

21 An intimate Biography
Georges Vantongerloo

28 The Incommensurable
Georges Vantongerloo

30 The first abstract Sculptures, 1917-1919
Phil Mertens, First Assistant, The Royal Museums of Fine Arts, Brussels

33 Concerning the Oeuvre-Catalogue
Angela Thomas-Jankowski

36 Oeuvre-Catalogue w.c. no. 1-284

209 Commented Bibliography
compiled by Angela Thomas-Jankowski

Foreword

The celebration of the 150th anniversary of the Belgian nation has created an exceptional opportunity to pay special tribute to Georges Vantongerloo, the most important Flemish pioneer of Neo-plasticism. Thanks to the initiative of the Corcoran Gallery of Art in Washington it became possible to stage an exhibition which will be the first important retrospective on Vantongerloo in the United States, as well as in Europe. Close collaboration between the Corcoran Gallery of Art, its Associate Director Jane Livingston and the Belgian Ministry of the Flemish Community has made the realization of a project of this stature possible.

But the eventual success of the enterprise is without any doubt due to the involvement, the enthusiasm and the dynamism of Max Bill, during the preparatory year for the exhibition. His being a long-time friend of Georges Vantongerloo's, and also the executor of his will, and Bill's personal dedication ensured the exceptionally high level of this manifestation.

I am particularly pleased that, while celebrating 150 years of Belgian Independence, the Ministry of the Flemish Community can pay tribute as well to this Antwerp artist who was spiritually reborn when he emerged from the crucible of the first World War. Vantongerloo joined those intense war time experiences to his own strong individualism and to the thorough grounding he had received in traditional academism when

forming his distinctive art. In his pursuit of universality, he outgrew the limitations of his native soil, and searched for unity in being and becoming, time and space, spirit and matter, a unity between man, world and infinity.

His creative goal was to suggest the invisible through the visible, in order to realize consciousness of the absolute.

His conviction that science and mathematical formulation are the only way to establish balance and unity in volumes, colors and planes, created a focus for his work that was met with distrust, especially in his own country.

Few have understood that he stood on the brink of a new vision in contemporary conception and thought, and that the esoteric elements in his theory and his work were devised to break through an existing sterile system, providing it instead with the creative dimension, that so clearly expressed his sensibility as a human being and as an artist.

In our present society we recognize creativity in man as a means to protect our balance between culture and counter-culture, between art and science, and to lead us out of the limitations of matter to a spiritual and sensitive experience.

I am convinced that these ideas will be clearly expressed in this exhibition, and that the occasion will lead to a new appreciation of Georges Vantongerloo.

R. DE BACKER-VAN OCKEN,
Minister of the Flemish Community.

This exhibition has been made under the gracious
patronage of the Minister of the Flemish Community
Mrs. R. De Backer-Van Ocken.

The exhibition was realized under the direction of
Max Bill.

The following persons worked on this exhibition :

Zurich :

Angela Thomas-Jankowski, Art Historian and Critic
Ernst Scheidegger, photographic Documentation

Washington D.C. :

Peter C. Marzio, Director, Corcoran Gallery of Art
Jane Livingston, Associate Director, Corcoran
Gallery of Art

Brussels :

Phil Mertens, First Assistant, Royal Museums
of Fine Arts
Paul E. Delmotte, Chief, Department of
International Art Promotion
Benoit Millet, Special Assistant for *Belgium Today*
Myriam De Clercq, Assistant
Luc Boulangé, Administration Officer
Gentil Haesaert, Technical and Transportation
Officer

Text translation :

Patricia Farmer

Preface

There is a tendency among art historians to classify, label, and otherwise pigeonhole painters, sculptors, and printmakers into schools or "isms"; and when books are written the "isms" become chapters and the artists appear in some predetermined story about the evolution of style. Those artists who fit the script neatly become well-known – albeit posthumously at times – but others, even great ones, are either left unknown or soon forgotten. The Belgian artist, Georges Vantongerloo, is clearly one of those who has not become a chapter title. Few Americans have even heard of him; at the time of his death in 1965 the *New York Times* did not print an obituary. Four years earlier, Vantongerloo wrote from Paris : "I never belonged to any 'school', to any 'ism'; I am alone and have nothing in common with anybody, either in my work or in my intellectual outlook." It almost seems that he wanted it that way.

Isolation may have been essential for Vantongerloo's artistic genius, but his works have everything to do with the twentieth century. He reveled in the pace of technological advancement that marked his life-span : from the age of "paraffin lamps" (1886) to "sputnik" is the way he liked to put it. At a time when most laymen barely understood the world as defined by Euclid and Newton, Vantongerloo sought a form of expression that seemed congruent with Einstein. Wrestling continually with fundamental questions of time, space, and volume, Vantongerloo saw a world of metamorphosis. There was neither a beginning nor an end to anything. Contradiction and dialectic without synthesis became a creed; transparent solids, pigmentless colors, and stationary works of endless movement were his symbols.

Vantongerloo's use of mathematics and his thoughtful writings can intimidate both the novice and the seasoned art historian. At one level, then, he demands thought and logic and a thorough grasp of detail, and often it is difficult to penetrate his world. At another level, however, his paintings, sculptures, and maquettes appear effortless and even playful. He seems to me a delightful blend of Leonardo da Vinci, Buckminster Fuller, Paul Klee, and Rube Goldberg. The path to his work can be tortuous, but the finished product seems natural, even comforting.

Vantongerloo's isolation has been America's loss. Our technological civilization so often seemed at odds with aesthetic refinement that we missed the beauty of energy and change which Vantongerloo saw. He could have taught us to see the beauty that was already there. But it is not too late. In this first American retrospective of his works we can learn so much about our age : its new materials and forms, its definition of space, its peculiar character and force. Vantongerloo brings clarity, confidence, and most of all, profound understanding to our time. He is his own "style" and "ism".

We are deeply grateful to Max Bill for playing such a crucial role in organizing this retrospective of Georges Vantongerloo's work. Max Bill was entrusted with the

Vantongerloo estate and has over the years provided some of the deep insights that have helped others to know Vantongerloo's work. The present exhibition and catalogue were also designed by Max Bill, and his own artistic greatness is everywhere to be seen.

This exhibition is being presented in the United States as part of a nationwide symposium called "Belgium Today". In more than twenty-five institutions throughout the United States, numerous cultural programs are being offered to celebrate the 150th year of national independence of Belgium. Major exhibitions of Belgian art, film festivals, special seminars, performing arts, as well as a myriad of educational programs make up the symposium. Sponsors of "Belgium Today" are the Belgian-American Educational Foundation, Smithsonian Resident Associate Program, and the World Affairs Council of Northern California. Many of the activities of "Belgium Today" were made possible by grants from the National Endowment for the Humanities and the National Endowment for the Arts. We are grateful to all of those individuals who contributed so generously to the Vantongerloo exhibition.

Special mention and thanks should be made to the Belgian Minister of Flemish Culture, Mrs. R. De Backer-Van Ocken, and to Lucie de Myttenaere, the Cultural Attaché of the Belgian Embassy here in Washington. Former Belgian Ambassador to the United States, Dr. Willy van Cauwenberg and his successor, Ambassador J. Raoul Shoumaker, have also made considerable sacrifice and devoted an enormous amount of time to the successful presentation of Georges Vantongerloo's work.

The "Belgium Today" Symposium provided the vehicle for the creation of the Vantongerloo exhibition. The idea for the show, however, germinated in the early 1970's. Jane Livingston, Associate Director of the Corcoran, organized the show for its American tour and has provided a sparkling essay for this catalogue. While a young curator at the Los Angeles County Museum of Art, she hoped that a Vantongerloo show could be brought to America. Almost ten years later, her dream has come true. Following its presentation in Washington, Vantongerloo will move to the Dallas Museum of Fine Arts and then on to the Los Angeles County Museum of Art. We are especially grateful to Maurice Tuchman and Harry Parker for their participation in the exhibition tour.

Throughout most of this project, the Corcoran staff worked with James Kraft of the "Belgium Today" Symposium and simply wishes to acknowledge all of his help, particularly in the early stages.

It is hoped that the "Belgium Today" Symposium will bring a greater understanding of Belgium's remarkable history to everyone in the United States. As a symbol of Belgium's artistic genius, Vantongerloo could hardly have been a better choice.

Peter C. Marzio

Georges Vantongerloo's presence has moved in and out of recent American art consciousness, never an assertive force but never entirely out of view. His evanescent yet persistent influence has exerted itself at least since 1948, with the publication in English of his writing in the Wittenborn "Problems of Contemporary Art" series. Perhaps the most significant direct link between Vantongerloo and American art was through the several visits made to his studio in Paris by Ellsworth Kelly during the 1950s; but many other artists and collectors were aware of him and paid their respects over the years.

Vantongerloo has tended to be regarded among the initiated as a sort of "neglected genius", or at least an unaccountably little-known artist. Certain facts about him have been accurately registered; it is understood that he was born and educated in Antwerp, that he became a founding contributor to *De Stijl* in 1917 (with Mondrian, Van Doesburg, Van der Leck, Huszar, et al); that he was an early member of *Abstraction-Création*, during and following its inception in 1931; that he spent some years in Menton and then in 1928 settled permanently in Paris. Other facts, concerning his various allegiances and involvements, and even concerning his nationality, have been confused.¹ But whereas in Europe one heard of a "conspiracy of silence" in connection with the artist, in America Vantongerloo was perpetually the subject of rumor and, to a surprising extent, was sought out by a train of American artists and critics. The artist's name crops up regularly, but in passing, in texts covering European abstract art. In Jack Burnham's important book, *Beyond Modern Sculpture*, 1969², he figures as one of the seminal forces in the awakening scientific consciousness of abstract artists during this century. And there are other references and appearances. Yet despite our various exposures to this complex artist, he has remained essentially enigmatic.

The Vantongerloo œuvre in its entirety – including the early figurative paintings and sculptures; the abstract linear/volumetric works of the middle period, with the divergent architectural and design inventions; the mysterious wire and plexiglass works from the forties to his death in 1965 – has rarely been presented in exhibition in the United States. During his life he exhibited periodically in Switzerland; the most extensive exhibition of his work thus far was arranged by Max Bill at London's Marlborough Gallery in November 1962 : the accompanying catalogue has remained until now the sole monograph on the artist. The London exhibition elicited a respectful response on the part of the art world, but almost no work was sold and it was almost unnoticed by the wider public. Merely the glimpse of a few pieces in public collections, the unpretentious Marlborough volume, and a much scantier publication reproducing the handful of Vantongerloo paintings and sculptures in the collection of Ignacio Pirovano in Buenos Aires, made me persist in encouraging Max Bill's commitment to present the definitive exhibition. It has taken, finally, the similar

Introduction to Georges Vantongerloo

efforts and dedication of the Belgian Ministry of Flemish Culture to carry through this long overdue project.

Perhaps the most compelling reason for this presentation of Vantongerloo's work is his importance in the development parallel to the constructivist aesthetic. The strong attraction exerted on many artists here by European Constructivism was the single most crucial impulse in the development of American abstract art in the sixties and seventies. Such painters and sculptors as Ellsworth Kelly, Donald Judd, Sol Lewitt, Dan Flavin and Robert Irwin were consciously referring not to Cubism but to the Russian, Eastern European, Dutch and Belgian Constructivist artists for their source. They were at least as interested in natural science and mathematics as they were in the art-about-art dialectic of "post-cubist modernism". These artists viewed art as having underlying affinities to pure technology and pure theoretical physics; they were more interested in structure than in the gratuitously defined evolution of style through taste or delectation. All this is of course very well known and massively documented.

It is recalled here because it is in light of the general affinity between European constructivism and recent American "minimalist" art that the presentation now of Vantongerloo's contribution can, I suspect, be very well understood and appreciated by the American audience, even though the work is not easily characterized or even grasped at first glimpse, and requires, as it always has, prolonged contemplation. Vantongerloo's formidable intelligence has produced objects whose simplicity is a sign not of instant accessibility, but great directness. We do not mistake this integrity for easiness : it is demanding work, springing from deep and hard-won insight. Its demands are rewarded by attention.

The more one reflects upon Vantongerloo's œuvre, the more one finds in it not only immediately gratifying aesthetic qualities and fascinating art-historical implications, but elements which may help to resolve certain questions about the history of contemporary art in various broad contexts. For instance, Vantongerloo may be said to have bridged two stubbornly irreconcilable generations in modern art. He was trained in the conservative Beaux-Arts tradition, even though he came quickly to a radically empiricist stance. The Beaux-Arts and "modern" stances rarely come together in such a synthesis. At first it appears that the artist rejected out of hand the so-called "humanism" and the canonically formalized, often mimetic, artistic program he was exposed to as a student at the Antwerp Academy and in Brussels.

Writing in 1961, Vantongerloo acknowledged his earliest schooling as being important in the long run : "My studies at school, and at the Beaux-Arts, went hand in hand with Euclidean geometry..."

The word 'space' was indispensable, and 'volume' used to be at the very basis of any argument. Greek sculpture served us as a model. I studied hard because the

work interested me. The word 'space' especially excited my curiosity though I didn't know exactly why. Well, of course, it conformed to Euclidean geometry and all I had to do was submit."³

The fascination with Euclidean geometry, and mathematics in general, which Vantongerloo felt from the beginning, while noteworthy, is not rare in an artist of his generation. What is startling, is that by 1917 he was going beyond ideas of simple "proportion" and "juxtaposition", to an exploration of what he already could term "the fourth dimension" in art – the dimension of time. Again and again Vantongerloo refers to the point, which becomes volume when activated in time; indeed, his preoccupation with "point/line/plane" recalls the similarly central place of this exact formulation in the *Pedagogical Sketchbooks* of Paul Klee. But for Vantongerloo this construction had less to do with a simple visually creative conceptual tool than with a kind of deeper truth about nature itself. Due to the state of self-thought person, he could scarcely, until the 1940s, be consciously aware of the sureness and ease with which he was already grasping the ideas of both Einsteinian relativity and the principles of quantum mechanics. In his biographical notes from 1961 he refers to his "researches" in Menton from 1920 to 1928, and then to his continuing preoccupation after 1928 when he went to live in Paris : "I noticed in my work that the lines/planes/volumes performed a function, and this led me to see that solid bodies are not restricted to their volumes but that they are energies".⁴ Already the artist was penetrating beyond the simple materialism of fine craft, going to physical thought.

In general, a lifelong ambivalence toward the materiality of craft characterizes his œuvre; for instance, the paintings were painstakingly built up with layer upon layer of oil paint, each layer polished; but many are now cracking. And more and more, the physical means and handling were to become casual, almost perfunctory. Yet he thoroughly mastered whatever technique or material he used; for example, he probably knew as much about the physical properties of plexiglass during the 1950s as the manufacturers.

Along with a consistent interest in what the artist sometimes termed "vibrations" and sometimes "energies" went a continued concern with the notion of treating color not as pigment, but as light : "... colors can be generated by refraction through transparent solids, and so by refracting light I obtained pigmentless colors. You see how, step by step, I arrive at getting rid of the third dimension and find that a work has neither beginning nor end."⁵ Vantongerloo never believed that art was mathematics, or vice versa, though he vacillated somewhat on the question of art's potential for evolving toward a kind of scientific essence; however he was criticized in the early twenties by other artists for his use of mathematics in arriving at his forms. He was charged with academic coldness, with working by rote rather

than from spontaneous insight. Ironically, he was always the first to point out that ultimately the decisions entering into the use of any geometric or algebraic principle to determine a given work are inevitably based on the artist's self-generated perceptive faculties. Thus he admitted that a certain *gratuitousness* was always to be found in a given work of art.

It is critical to note that Vantongerloo, as early as 1926, suggested that the usual meaning of the word "intuition" did not accurately apply to his own method. In so doing, the artist showed himself to be operating very much in opposition to a determinist philosophy, aligning himself with the empiricists and even sounding like an outright William Jamesian pragmatist. In "Reflections III" he wrote, "People have often tried to annihilate me with the word *intuition*, accusing me of wishing to create a purely *mathematical* art. These two words are devoid of sense... I say that neither instinct nor intuition exists without experience... In my opinion we should say that our accumulated observations make us believe that we have an intuition on the existence of things. Newton observed a fact : the apple falling from the tree. That was the effect of a cause, for it was the cause, the something that made the apple fall that gave him the idea of universal gravitation. The falling apple is consequently the motive that set Newton to reflecting. Such reflection is dependent on accumulated experience. It is not due to divine providence." ⁶ By contrasting the common-sensical and devastatingly pragmatic bent of mind revealed in Vantongerloo's writings, to the disembodied and at times esoteric flavor of some of the paintings and sculptures, especially after the late 1930s, we begin to grasp the uniquely ambivalent and complex nature of the artist's sensibility.

Vantongerloo's œuvre falls into processionaly distinct groups of work, each characterized by an identifiable set of concerns. From 1910 with a little sculpture called "Le Rire" (one of a number of renderings of faces and bodies in expressive postures) until 1917, the artist was essentially a figurative artist, progressing in typical form from the academic to the post-impressionist manner. However, even within the pre-1917 sculptures, Vantongerloo was developing his mathematical/abstract thought, and most important, his understanding of volumetric space. He wrote much later, "... in 1914, I made a Head of a Child. Without my wanting it, the child became the pretext for my study of space. I wasn't satisfied with that work. Why not? Well, it took me years to realize that the subject 'child' is nothing but a parasite which by dominating space destroys the very notion of it." ⁷ The paintings from this early period employ a delicate, incipiently pointillist technique not unlike that of other Belgian artists at this time; the best of these works are deft : exquisitely controlled, rather understated and spare and carefully structured compositions which make use of raw canvas as well as painted areas. They already show a disinclination to capitalize on the principles of

Cubism which were, in any potentially abstract painter at this time, virtually impossible to ignore. I am reminded by some of these early paintings of the early figurative paintings of Marcel Duchamp, not by virtue of any patent stylistic similarities but through subtly shared qualities of facture, chromaticism and mood. One sees a common querulousness and a brevity of means in the early paintings of Vantongerloo and Duchamp, as though these painters were not quite painters at heart but had mastered the medium with a kind of offhanded brilliance, and were finally more interested in the metaphysics of the exercise than in the paintings themselves. And yet in both cases these formative paintings are often beautiful and moving. One might be hesitant to belabor this comparison, but at the very least we can safely observe in the special fascination of American artists with Duchamp a spirit akin to that which has made them gravitate toward Vantongerloo.

In 1917 Vantongerloo executed several versions of the "Construction in a Sphere." This series of works proved to be a creation of genius. It is this which led to his being widely viewed as one of the earliest practitioners, if not the originator, of the entire modern tradition of abstract sculpture whose *raison d'être* is informed by mathematics. He is allowed this distinction less through the magic of the timing, than through the power and compellingness of the works themselves. If technically these are "not first abstract mathematical sculptures", they are so far superior to their forerunners as to obliterate the competition. Nothing like this had been done before by an artist, and even the most ingenious "stick and ball" models that the atomic physicists were beginning to use and which many artists were enthralled by, had none of this elegance, none of this multiplicity of existential meaning and spatial implication.

Through the 1920s Vantongerloo continued to work basically within the right-angular doctrine of De Stijl. Though he was known, and perhaps still is, more for his sculptural contribution to De Stijl than for his painting, he was equally active as painter and sculptor : certain paintings from this period nearly rival in conceptual stateliness and iconic beauty some of the great Mondrians. The rather compact volumetric sculptures of the early 1920s underwent a notable change at the end of the decade, they were transformed into a relatively attenuated mode, still mathematically calculated with orthogonal drawings to prove it, but less quiescent and dense, more laterally extensive, and incorporating cantilevered or horizontally thrusting elements. Jack Burnham analyzes the change in mathematical terms : "By 1929 a notable change had occurred with Vantongerloo's choice of mathematical tools. Instead of plane figures, diagonals, and bisecting lines according to Euclidean principles, Vantongerloo's *Construction Based on an Equilateral Hyperbola : XY=K* derives directly from the methods of Cartesian analytical geometry; and as Spengler had

earlier pointed out, the algebraic geometry of Descartes formed the first significant move away from the classical sensibilities of point, line, plane and negative space. Here the sculptor used a Cartesian coordinate system with parabolic trajectories described by the equation of this title.”⁸

There is much evidence, for the most part unanalysed, that Vantongerloo based various works in all media on highly sophisticated mathematical equations. Moreover, he seems to have cross-referred and analogued extensively. For instance, he used the equation $y = ax^2 + bx + 18$, in 1930, as the basis for a series of works including a painting (“Composition”), at least two drawings for a “construction”, and the construction itself in ebonite.⁹ Various explanations of relationships of parabolic and hyperbolic functions, deployed in both two- and three-dimensional formats, enabled Vantongerloo to invent astonishingly lucid and yet complex forms. He employed a great number of equations in his own paintings, drawings, and sculptures, and titled them accordingly, often adopting a single equation in many media and permutations. He used his understanding as well in observing others’ work; his grasp of mathematical problem-solving amazed those who witnessed his analyses and instant verbalizations of the equations determining Mondrian’s compositions. In the paintings of the 1930s which combine curved and straight lines, Vantongerloo was perhaps reacting against the doctrinaire structures which De Stijl had placed against curvilinearism, but this is probably to oversimplify the motivations behind his seeming apostasy. For from the beginning, the artist had, even when strictly adhering to right angularity, based his forms on ovoid, circular, or parabolic principles, finding points along curved lines within which to locate straight lines and intersections. But one can observe in his increasingly liberated use of curves in the paintings, and, later, in the freeform wire and lucite sculptures, an unmistakable reference to the sinuous forms taken by Art Nouveau architecture and painting several decades earlier, the very style against which most of his constructivist peers most adamantly reacted. There is no inherent reason why a symmetric curvilinearity should not have been incorporated into an art concerned with point, plane, volume and the fourth dimension; but few besides Vantongerloo wanted to acknowledge this. Perhaps the new and heady notion of the curvature of the infinite universe itself may have influenced Vantongerloo’s thinking from the late 1920s on. In the use of arcing form within a rigorously disciplined scheme, Vantongerloo paralleled Frank Lloyd Wright in the United States, similarly a “purist” and similarly renegade.

In the late thirties, the organization of Vantongerloo’s paintings began to move away from the engridded, combined straight-and curved-line formats into an increasingly free-form, random-seeming and coloristically subtle, or ambiguous, approach to lines on the surface. An extensive series of paintings from 1939, some incor-

porating dots as well as lines, some, such as *L’angle d’incidence = l’angle de réflexion*, appearing to refer rather explicitly to Art Nouveau, seem to be the key to Vantongerloo’s decisive move into the overtly random, evanescent, fragile and conceptually elusive works of his later life. These late works may in the end, especially in their sculptural incarnations, be acknowledged as his greatest contribution. The paintings from this time on incorporate references not only to physics and to evocations of the aurora borealis, with which the artist was captivated and which he went to Sweden to observe in 1960, but to organic shapes and configurations, to metaphors for dissolution and to implosion, and more and more to ways of approximating the phenomenon in nature of disembodied color, pure light. Paradoxically, in some of these more and more “radical” paintings of the late 1940s, Vantongerloo harks back to a palette strikingly similar to the pointillist technique of his very earliest paintings. At this stage in his development as well, he distinctly and rather poignantly invokes his compatriot, the artist James Ensor.

Through the 1940s, Vantongerloo worked not only in the painting medium but more and more uninhibitedly and daringly with wire, bits of glass and plastic and finally, beginning in 1948 or 1949, with extruded plexiglass. He was as usual precocious in his assimilation of the new medium, but, also true to form, he never let the medium overtake his intellectual purpose. The use of plastic and metal never became “high-tech”, or dazzling or overpowering in any sense. Plastic was used as a literal and figurative repository for ideas about light, particles, and electron action. It was, by this time, pure scientific observation that interested him, and no longer any overriding compulsion to idealize art. He was truly at this point an experimenter without pretense to definitive, symbolic image-making. It is imperative to grasp the modesty, even the humility, of Vantongerloo’s self-awareness as an artist, to understand his nature as an artist. (Tony Reichard, who spent several days with Vantongerloo during his visit to London at the time of the Marlborough exhibition, was struck by the fact that the artist was not particularly interested in visiting galleries and museums, or even in meeting artists. He wanted to see the Museum of Man. Reichard also emphasized that he “was always at pains to have the record straight. It wasn’t so much paranoia, as has been assumed, as it was an intense concern for having the facts absolutely right. He was intent on a precise understanding of things as they really were. He was not so much involved with the factions and antipathies as with historical accuracy. But probably even history interested him less than his own daily observation of nature, and his own learning.”)¹⁰

For Vantongerloo and later for others, a natural consequence of a decision to abjure strictly formalized work, while remaining loyal to the basically empiricist and scientifically curious temperament, was to shift to a

concern for phenomena not so much *hypothesized as observed*. Vantongerloo's expedition to view the aurora borealis, which resulted in sculptures whose structure and surface seemed to convey evanescence and dissolution, indicates his increasing preoccupation with natural phenomena as opposed to abstract *ideation*, as time progressed. Much later, American art would begin to undergo a similar transformation from an obsession with math and physics, into a concern with biology, ecology, the natural sciences. The more self-aware exponents of this development are Robert Smithson and Newton Harrison, but many others, less overtly, participated in this tendency and continue to do so. This artistic movement can be seen to have been presaged by Vantongerloo during the mid-forties. Though he didn't apparently express an explicit concern with biological images, we can assume that he understood the implications for science and art of the shift in emphasis, even by theoretical physicists, toward organic life-forms and their sub-molecular genesis and evolutionary reformations. The later work of Vantongerloo unavoidably reminds one of plasma: the gelatinous quality of his plastic material, heightened by the suspended, cell-like color globules, seems literally grounded in the physical body. From the biological, we are brought abruptly to the mental. The late plastic sculptures are truly so mysterious in their force of impact that they linger disturbingly in memory. Vantongerloo, by backing off from all of the deeply ingrained premium placed on *concreteness* and harmony, seems more and more to have foreseen the future of the Western aesthetic. He made a smallish number of exquisitely provisional and delicate and searching sculptures, in the 1950s and early 60s, which embody a legacy of vision and humility and knowingness whose ramifications are unending.

Jane Livingston.

Footnotes

- 1 For the artist, the most severe misunderstanding occurred with respect to his nationality, which Vantongerloo himself bitterly attributed to the French critic Michel Seuphor's identifying him as Dutch. Whatever confusion has existed in the United States may simply be accounted for by his association with the primarily Dutch origins of De Stijl.
- 2 Burnham, Jack. *Beyond Modern Sculpture: The Effects of Science and Technology on the Sculpture of this Century*, New York, George Braziller, 1969.
- 3 "Georges Vantongerloo," Exhibition catalogue, London, Marlborough Fine Art Limited, 1962, p. 53.
- 4 *Ibid.*
- 5 *Ibid.*
- 6 *Problems of Contemporary Art: Vantongerloo: Paintings, Sculptures, Reflections*, No. 5, New York, Wittenborn, Schultz, Inc. 1948, pp. 20-21.
- 7 Marlborough, *loc. cit.*
- 8 Burnham, *op. cit.*, p. 136.
- 9 Rudenstine, Angelica, *The Guggenheim Museum Collection, Paintings 1880-1945*, Volume II, New York, The Solomon R. Guggenheim Museum, 1976, p. 665.
- 10 From a conversation with the author, London, April 1979.

Early works - until 1916

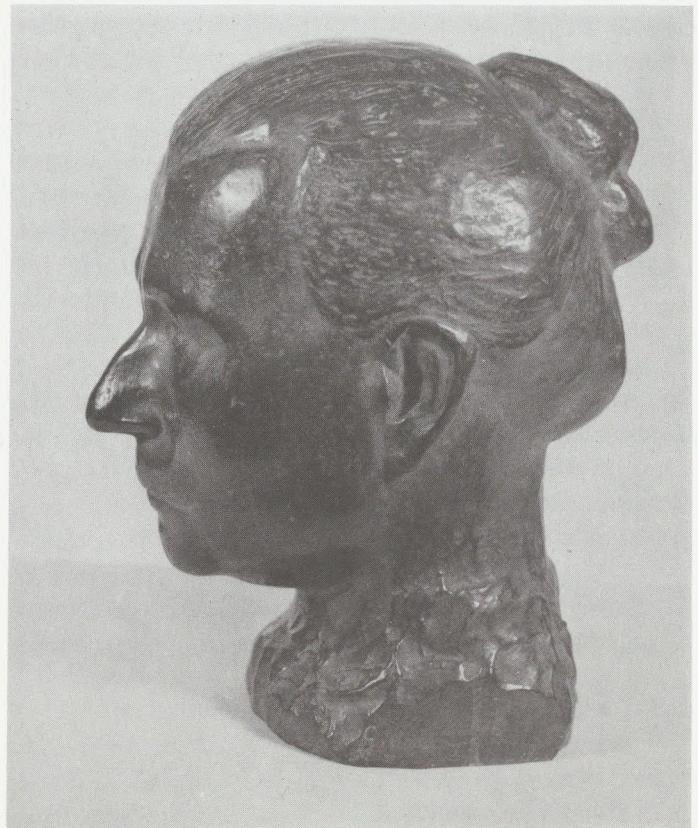


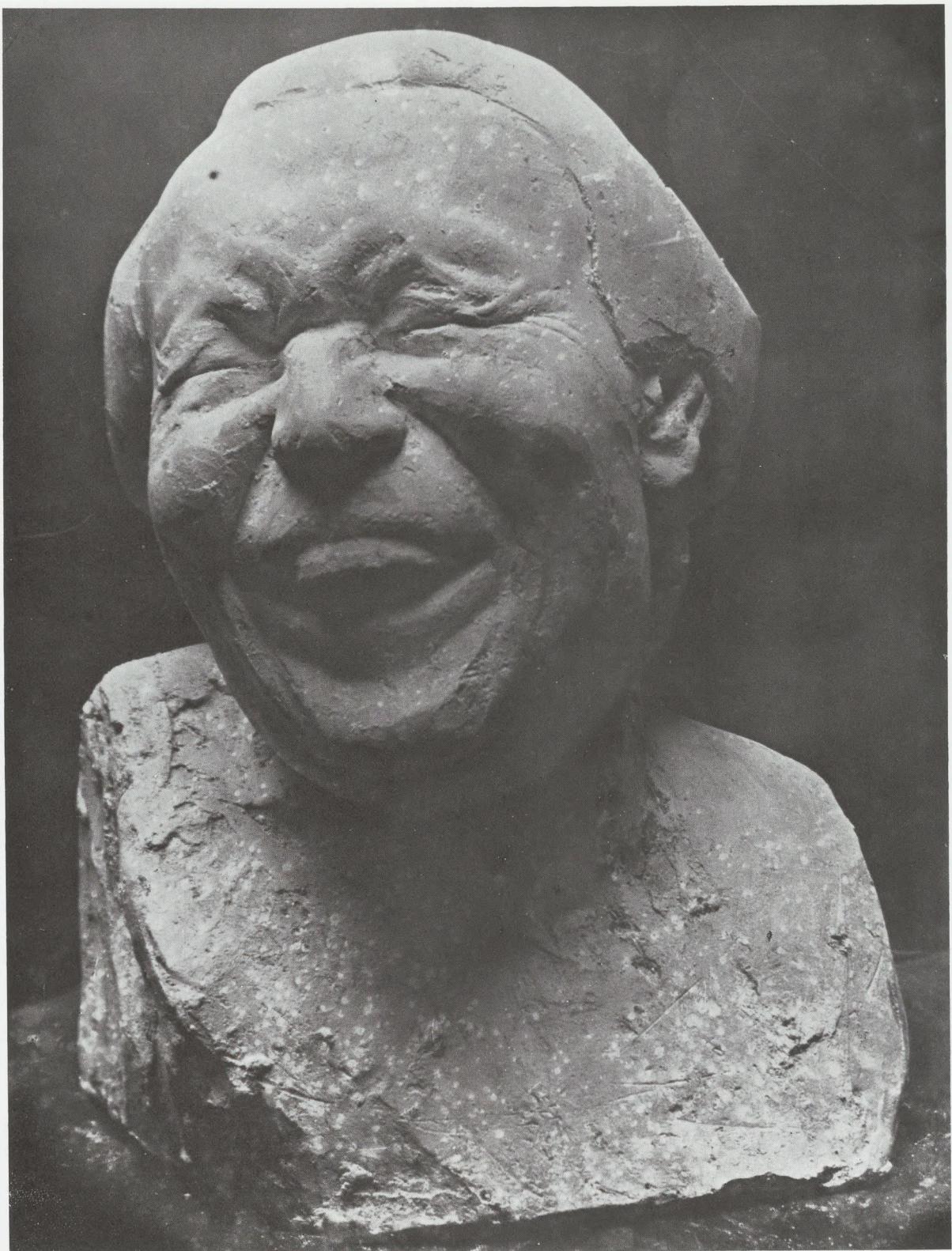
Head of a Child
Brussels
year and dimensions unknown, white marble

Head of a Man
Brussels
year and dimensions unknown, bronze



Head of a Woman
Brussels
year and dimensions unknown, bronze





Burst of Laughter
Brussels 1910
bronze 24 x 24 x 33 cm



Coquetry
The Hague 1915
plaster 94 x 40 x 24 cm



Sitting Woman
The Hague 1915
watercolor 61 x 55 cm



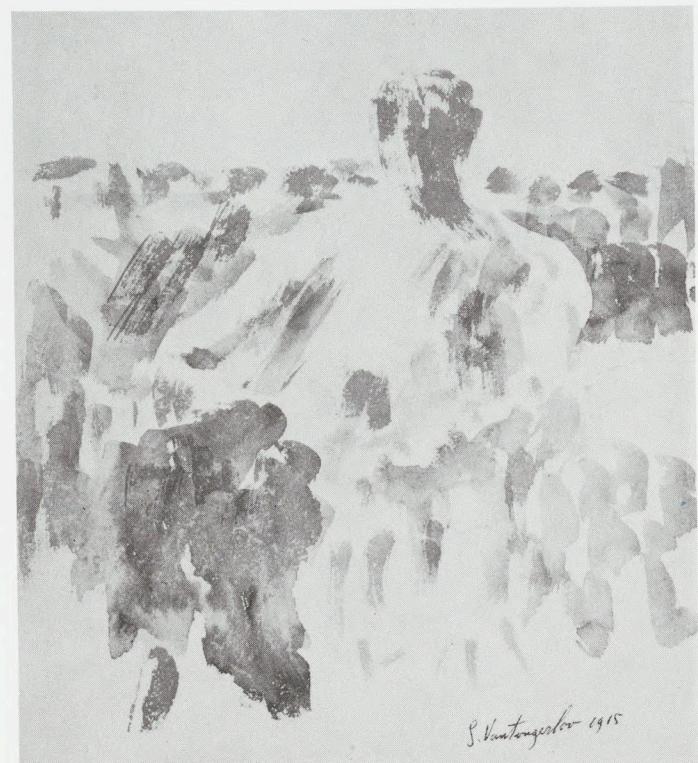
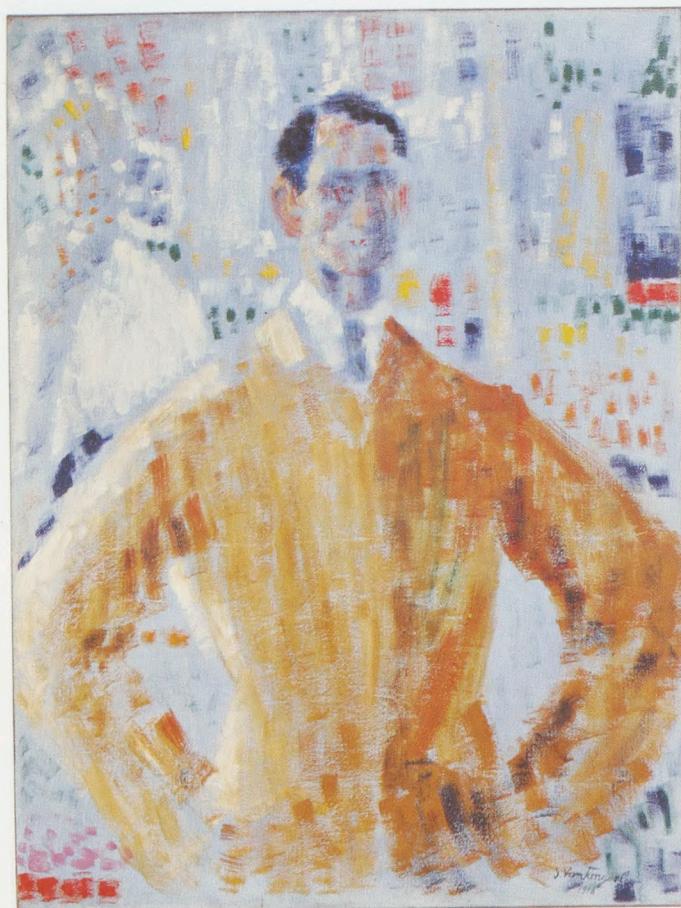
The Artist's Studio in The Hague 1915-1916

Woman with Parasol
The Hague 1915
oil on canvas 52 x 44 cm





Landscape with Farmhouse
The Hague 1915
oil on canvas



Sitting Woman
The Hague 1915
sepia on paper 31 x 29 cm

Man in Interior
The Hague 1916
oil on canvas 100 x 75 cm

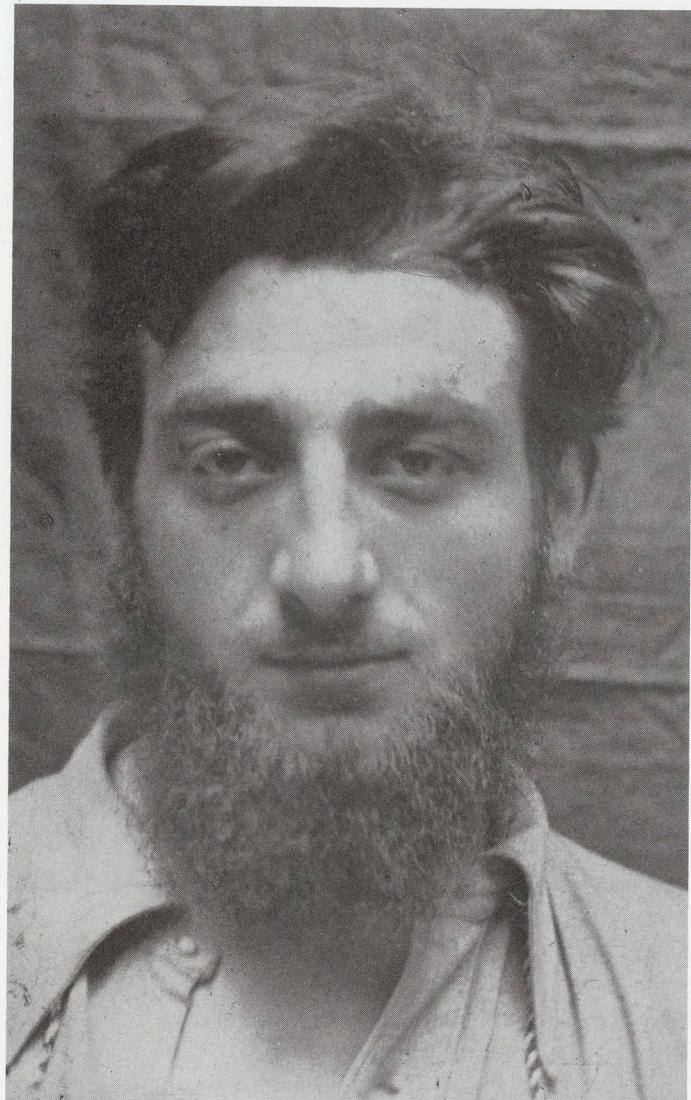


Man Sitting
The Hague 1916
oil on canvas 50 x 68 cm



Vantongerloo in his exhibition The Hague 1916

An intimate biography
by Georges Vantongerloo



Georges Vantongerloo 1908

Some events allow us to foretell what may happen, to deduce a number of possible conclusions from the events that have occurred. In general however, it is difficult to predict the future. All judgment is preconceived, when one makes a statement about the evolution of science, i.e., the progress made by science since the last quarter of the century, one can say that everything is possible, but one does not know what and how, and what "possible" really means.

Nevertheless, one may have a presentiment of something without being aware of what it is; one may be unable to express it for want of some basic data. Take my case, for instance : can I honestly say, or believe, that my studies at school, or at the Beaux-Arts, of what one usually calls *art* have led me to the discovery of that unknown possibility by means of which I express my thoughts, my feelings ? Yet it is *space* that has always haunted me, even when my studies of the three dimensions still limited my vision. I didn't possess any other means of experience, and if, at the time, somebody had asked me about the incommensurable, I wouldn't have known what to answer. My long and objective education was a hindrance, it prevented me from approaching the very thing which, unknowingly, I had been assimilating all the time. However, before I tell you more about my research, I wish to say something about life sixty years ago.

I was born in the era of the paraffin lamp; gas light was invented by Philip Lebon at the beginning of the XIXth century, but he had to take his invention to England, as France couldn't be bothered with it. The street where I lived when I was sixteen was lit with paraffin. Consequently, when wind and bad weather came, there was no light in my street. Electric trams ? I saw the first one come into being, and the first motor-cars as well. The gramophone and also the cinema, well, I do not need to tell you about all these inventions, the plastics and the sputniks, etc., enough to dazzle you, whoever you are. Fifty years ago a man of science believed he knew. Today he knows that he does not. And this is, perhaps, why he does know. He knows that the spectacular is not reality, and that bodies, so-called inanimate, are energies. In art too, everything had humanistic appeal. Human beings were always the subject, but it was sensitive and artistic of course. It was in art that man expressed himself best, I mean; he was guided by his intuitive sensitivity which had not yet been analysed (Balzac's *Chef d'œuvre Inconnu*). Had Balzac known our potentialities, Frénofer would have been able to give a different explanation of his unknown masterpiece. Let me say that the artist has always been attracted towards the incommensurable. And as the incommensurable cannot be explained (to explain it would be to restrict it), an artist has to *feel* art; and, as he has to express himself, he tries to find an expression, a language that could best combine this feeling with the language, the clarity of which needs to be constantly verified and rectified. It is

this means of expressing oneself, still unwieldy as it is, that one ought to try to approach. It is necessary to render matter immaterial, and this too is a possibility. Art is never objective, it is its subject that can be. Language, as it becomes a more and more exact means of expression, moves further and further away from the label which we have stuck to what we considered, and classified as art. Everything we have learned needs to be re-examined and the next generation can do something about it. The time of the paraffin lamp is past. Paraffin is still with us, but we have put it to other uses. We live now in the age of the atom, electromagnetism, radiation, etc. Painting and sculpture, as they used to be conceived, belong to the age of the paraffin lamp; they are not so necessary today. Yes, they are art, but an art of a different civilization. This doesn't mean that one shouldn't respect them, on the contrary, one ought to. The sun is a deity no more, but it is a part of the entire universe. Words have become useless. Our social conventions, all the world over, are not suitable any more. Our leaders are well aware of it, and one understands that it is not easy to lead. One realizes that governments make a big effort yet still have many problems to solve. They are confronted with a brutal fact: between our paraffin lamp and the electric light, between Euclidean geometry and the theory of Relativity, there is a great gulf. Our social system is still three-dimensional. We think and figure out things as if three-dimensionality were something indispensable like the decimal system. I know that the three-dimensional system is very convenient but it only deals with a few particular cases. We go on relating everything to our Globe, as if it were the center of the universe. We deify it. It's quite enough to satisfy our five senses. One can say that for want of the knowledge of creation, religion took its place to our advantage. The spirit, which cannot be measured (as it possesses no dimensions), was satisfied. But this state of affairs has its disadvantages today, hence our social troubles. The old social system served us well, there was none better. Today, however, it works to our detriment. And so we've got to revise everything: our vocabulary, our ideals, our way of life... It is not easy to change our education. We have to adjust our way of thinking.

My researches, my impulses, my reactions :

And so I belong to the age of the paraffin lamp. My studies at school, and at the Beaux-Arts, went hand in hand with Euclidean geometry. The same applied to my teachers. The word "space" was indispensable, and "volume" used to be at the very basis of any argument. Greek sculpture served us as a model. I studied hard because the work interested me. The word "space" especially excited my curiosity, though I didn't know exactly why. Well, of course, it conformed to Euclidean geometry, and all I had to do was to submit. I therefore studied Greek art, which is very useful as a first step.

What it gives later on, depends on the reactions of the person who wishes to be initiated. The meaning that used to be attached to the word "space" did not satisfy me. I didn't feel convinced, and yet I was not able to express my feeling in words. However, the studies themselves were so beautiful that, without knowing it, just through sheer hard work and the atmosphere of that period, my work was marked by all this. Having finished my studies at the Beaux-Arts, I sent my work to the Salons and, well, I never quite understood why people appreciated what I was doing, but there I was, becoming, an "official artist". Nevertheless Space never ceased to occupy my thoughts; and yet a sort of atavism still held me in captivity. And then 1914. The War. Now, that was something I couldn't understand any better than Space, and I told myself: if such a thing is possible in what we call a civilized world, then it is also possible that art could be in the same mess. I shall not tell you about the war, other than to say that, being found unfit for active service, I went to Holland and there, freed from officialdom, I was able to start slowly, step by step, to try to develop my thoughts about Space. At that time I worked very much from nature, in the belief that this would bring me closer to Space. Thus, in 1914, I made a Head of a Child. Without my wanting it, the child became the pretext for my study of Space. I wasn't satisfied with that work. Why not? Well, it took me years to realize that the subject "child" is nothing but a parasite which by dominating Space destroys the very notion of it. No, the child failed as a means of expression, it failed as a language in which to express Space. Seeing that the subject "nature" never provided me with anything more than a limited experience, I abandoned both painting and sculpture. I took to writing my reflections on Space, which I illustrated with some drawings (De Stijl, No. 9), and in 1917 I made my spherical constructions. At the time, I didn't consider them sculptures because they contained no subject taken from nature, as one used to see it in the museums. As far as I was concerned, they were studies in Space. As all my knowledge of space was at the time restricted to the Euclidean geometry, they obviously were three-dimensional, and therefore did not satisfy me. I was also interested in the relationship of volumes, and this made it possible for people to consider my works as "aesthetic". This went well, and I at once became incorporated into the army of artists. This didn't make my research any easier. Besides, I was a novice, and my interest in Space provided me with some other problems. It was to be a long-term study. And then, 1918. The end of the war. Back to Brussels. The Ministry of the Beaux-Arts invited me to exhibit in the Salon. I am telling you all this because it was connected with my urge to understand Space which I gradually extended to a study of the universe. I had therefore no reason to go back to my previous life, I wanted to go on with my research, for which there was, of course, no room in the Salons des



Opening of the Exhibition *Cercle et Carré*
 Paris, Gallery 23, April 1930
 On the table in front : Airport Models by Vantongerloo

Michel Seuphor (Pierre Daura ?) - ? - - ? -

Vera Idelson Marcelle Cahn Florence Henri Piet Mondrian Luigi Russolo (L. Moholy-Nagy ?)
 Georges Vantongerloo Francisca Clausen Sophie Taeuber-Arp Hans Arp - ? - - ? - Vordemberge-Gildewart Jean Gorin
 Joaquin Torres-Garcia Mme Torres-Garcia - ? -

Beaux-Arts. I said farewell to the Ministry, left the country, and in 1920 went to live in Menton. I continued my research there till 1928, when I left Menton to settle in Paris. I noticed in my work that the lines, planes, volumes, performed a function, and this led me to see that solid bodies are not restricted to their volumes but that they are energies. Furthermore – that colors can be generated by refraction through transparent solids, and so by refracting light I obtained pigmentless colors. You see how, step by step, I arrive at getting rid of the third dimension and find that a work has neither beginning nor end. Thus, I never belonged to any "school", to any "ism"; I am alone and have nothing in common with anybody, either in my work or in my

intellectual outlook. I had been much helped by the so-styled artists, because they wanted to boycott me. I was embarrassing them, and their boycotting allowed me to live my own life without being involved in their maneuvers. I do not need success; I have already had too much of it, and my livelihood is secure. I have also noticed that our five senses do not let us perceive nature (creation) as it appears to us. Atmospheric layers play a great part in the process, and the essentials of creation escape us. The forces of the atmosphere are at work and mislead us. All creation undergoes a perpetual transformation. Therefore, there are no dimensions. But the riddle of creation presents us with a spectacle of beauty which moves us and expresses itself in art. It is no longer



Georges Vantongerloo in his studio 1961

an art "from" nature. I have produced a number of works conceived with this idea in mind. Naturally, you would have to see them. You would then understand better how I have solved the problem. For me it has always been the same idea, since the "Child", which I have already mentioned, up to my last work. It has always been the same problem, but it was stated in different ways, and so necessarily the solution has been different. I used to be interested in other problems too, but they belong rather to the world of science : aviation, for instance. In 1928 I produced some models for the airport and for the bridge over the river Escout in Antwerp. These works were shown at the "Exposition Aéronautique et l'Art" in the *Musée des Arts Déco-*

ratifs in Paris, November 1930. Remember that at that time Orly was still unbuilt, it was a waste land where they sometimes used to try out new aircraft. Apart from that, what you saw there were Fréyssinet's hangars for airships. This is just to remind you what stage we were at.

In 1960 I had an opportunity to go to Sweden and to the north of Norway where I saw the aurora borealis. What a majestic creation ! This phenomenon is the result of the action of electrons in a magnetic field. The thrill it gives is amazing. Unforgettable. I have tried to show here the stages through which I had to pass and the events which led me from study of limited space to unlimited universe. Fortune, and



Studio Impasse du Rouet Paris 1961

especially misfortune, taught me a lot. I like to study because then I can learn : I was at the Beaux-Arts.

The war : a calamity, snatched me from the world of officialdom. My moving to Menton saved me from an atmosphere which would have been fatal to me. Cheats and usurpers would have liked to destroy me. Did all this save me from the routine of social life ? One must always know one's own limitations. Take no notice of the harm others might wish you. Have the urge for knowledge : it will support you, and know that one cannot have everything; in this way your life will have a meaning.

Paris 1961



Le nez d'oncle Georges
pour Jean Jacques



His brother Frans Vantongerloo and Georges Baines at Georges Vantongerloo's kitchen bar

The 1962 Vantongerloo retrospective exhibition at the London Marlborough Gallery, was a comprehensive summation marking the artist's 75th anniversary. Georges Vantongerloo wrote the preceding text for it.

At that time, two things preoccupied him, the search for the incommensurable and the creation of objects realized in space. In his view this meant a confirmation of his intention to go beyond conception and design. Although his sculptures had already obtained a high standard of precision, he wanted to confirm the theories at the basis of his life work in an unmistakable way. Therefore, he decided to build "Construction in the sphere" of 1917 at a total height of 2 m for the international exhibition "Panathénée de Sculpture" in 1965. It was a great and final disappointment when he was told that this would be technically impossible. He saw through the scheme, as it was too obvious a lie, and therefore presumed – probably not without foundation – a plot against him. Instead he showed his work no. 283, "Des écliptiques, un soleil de notre galaxie avec deux de ses planètes", which was returned from the exhibition heavily damaged. He was, however, spared the shock of seeing the ruined sculpture.

A few weeks after our visit to Athens, Georges Vantongerloo fell down the stairs of his Parisian studio in the Impasse du Rouet. The morning of his fall, as usual, his almanach was open to the page dated for that

work day. Therefore, when he was found a few days later, it was possible to determine : *Georges Vantongerloo died on October 5, 1965 in Paris.*

Now, fifteen years later, the first comprehensive exhibition of his entire work has been organized. The difficulties of such an enterprise are manifold; individual works are widely dispersed and many of them are extremely fragile, especially the delicate sculptures of his late work. Transportation is not very beneficial to such works of art, but nevertheless I agreed at the request of the Belgian Ministry of Flemish Culture to plan a circulating exhibition, originating with the Corcoran Gallery of Art, Washington. In spite of the considerable risk to the works, this exhibition will give me the opportunity of fulfilling the wishes of my friend Georges Vantongerloo. As manager of his artistic legacy and caretaker of its preservation, I am also carrying on and defending his spiritual and artistic existence.

This exhibition which has so long been encouraged and supported by Jane Livingston, Associate Director of the Corcoran Gallery of Art, will finally occur as part of the manifestations honoring Belgium's 150th Anniversary. But it will also commemorate a man whose remarkable spiritual independence made him a pioneer in contemporary visual arts, leading the way for many others who wish to follow the same path today.

Max Bill.



Georges Vantongerloo explains to Max Bill
the sculpture *Ecliptics* (w.c. no. 283)
at the Panathénées de la Sculpture Mondiale in Athens,
September 8, 1965.

Photo Carmen Martinez

The Incommensurable
by Georges Vantongerloo

Everything that man perceives, he perceives through his five senses. Thus he turns everything into his own image and according to his own needs. His gods possess bodies and are subject to moods; we address them as if they were our kind. No wonder, therefore, that in art the subject has always been a representation of the life of man : his religion, his environment, his plants, the sun, rain, storms, all natural phenomena – what one used to call : interpretation of matter. Consequently, everything was in three dimensions, or, what was termed : in space. In that way everything was kept objective, even when one wanted to express such ideas as Creation. God is truly eternal; Creation has neither beginning nor end, the whole is incommensurable, and yet, man has always resorted to three dimensions. Now, what we think we perceive is in fact only an illusion and in a perpetual state of transformation. We do not know the basic causes – the different atmospheric layers, radiations, actions and reactions, refractions and all other factors which make us see as real what is in fact nothing but a consequence : a rainbow, a mirage, an aurora borealis, etc. We produce an explanation and it satisfies us; yes, but why ? Because we live and think in three dimensions. In practice, so long as we are dealing with social conventions, it proves to be very useful; however, as soon as we want to express ourselves in the language of Creation, dimensions disappear. Art, and I'm not talking about the image, is perceived through our sensitivity. It is not the subject that affects us, the subject is nothing but a parasite, a pretext that allows the artist to give an external existence to his emotion, to what he feels as incommensurable. A work of art of geometrical forms can be as beautiful as a naturalistic work of art. I am not referring to those works of art which are geometrical and nothing else, as their value is no greater than certain naturalistic works of art.

If you ask me : Does a language exist that would allow us to express the incommensurable ? My answer is : yes, Infinity, but one needs to understand Infinity, and not just imitate the created things, or make them look geometrical, as some poor souls do, thinking this is enough to convince us they are modern. It is not by using our brain that we can approach art as we can approach God or the incommensurable. It is through our sensitivity, and that has no dimensions !

Creation is rich and never repeats itself. It contains every possibility. It can produce a magnificent brightness, such as the aurora borealis, which is not in fact light. It is a radiation which does not dazzle you and yet is of an enchanting brilliance. It is a refraction of electrons in the magnetic field. O ! The incommensurable is never the same; if it were, it would be commensurable. All the phenomena of Creation show us its eternal infinity, the *novae*. And the secret of the sun ? Space no longer has dimensions. It is no longer our terrestrial space, it is the universe. And the beauty of all that *can* be expressed by means of art. Science also is aware of this. It, too, tries to approach the problem through the incommensurable. And it is always our sensitivity that keeps us in step. It is not a method, it is a state of mind; it is an art. And life is the same. There is little that we can understand but much, or everything to be felt. Art is not a one-way street. There is the art of the Mayas, of China, Japan, Negro art, Egyptian art, Greek art, Impressionism, and the so called abstract art, etc.; they all are manifestations of *Art*, they all are ways of expression. They are always concerned with man and his three dimensions, but there is also the sensitivity which reveals art, and there is the universe. It, too, is beautiful. And as the universe is incommensurable, what we need is an expression that would have neither end nor beginning; and this too exists.

Paris 1961



Piet Mondrian and Georges Vantongerloo first met only in 1920. When Vantongerloo moved from Brussels to Menton he stopped in Paris to visit Mondrian.

In his book *L'Art Abstrait*¹, Michel Seuphor draws our attention to the very important fact that Georges Vantongerloo was the first artist to introduce abstraction from natural form in sculpture – even before Gabo and Pevsner. Discussing abstraction in the work of the latter two, he points out that they enriched this century's sculpture with a wide range of experimentation, and gradually freed themselves from figurative conception. Gabo was the first to investigate the possibilities, around 1920, then Pevsner followed in 1925. But, "before them, Vantongerloo had already realized several small, fully abstract sculptures, transposing the realist sculpture that had been his starting-point into pure rhythms."

In 1915 Gabo started on a series of spatially oriented studies of the head, which have been wrongly labeled as cubist because of their geometry. Gabo searched for inner space, not for a stylized external shape². "... Two cubes ... illustrate the main distinction between the two kinds of representation of the same object, one corresponding to carving and the other to construction... The first represents a volume of mass, the second represents the space in which the mass exists, made visible. Volume of mass and volume of space are sculpturally not the same thing ... Up to now, the sculptors have preferred the mass and neglected, or paid very little attention to, such an important component of mass as space ... We consider it [space] as an absolute sculptural element, released from any closed volume, and we represent it from inside with its own specific properties..."³ His interest in spatial mass notwithstanding, Gabo's attention continued to be drawn merely to the object, solely tied to matter, never seeking to unite matter and spirit. It was not until 1920 that he designed his constructions in space.

But from 1917 onward, Georges Vantongerloo had already begun searching for that unity, which frees a work from "objectivité" and strives for the spiritually universal, the absolute. His study of relations in nature is a systematic breakdown into units : sphere – oval – parallelepiped – equilateral triangle.

In 1918 Vantongerloo wrote : "Time and space are the natural laws of nature and art. Time and space are the instruments of sound and volume... Volume has void as its complement... Volume and void belong to space... The visible and the invisible bring about harmony or the law of unity."⁴ He then expanded his definition of unity : "This is not a convention, it's a fact. In unity, there is a vibration or a perpetual movement; this can be made visible in our minds by a point or a line, by plane or volume, which become its image or the mark of infinity." Everything, according to Vantongerloo, is vibration, vibration and transformation, one originating from the other. This is the invisible answering the experience of pure truth, a pure feeling. Vibration defines space through volume and the void in which that volume is situated. Space is continuous. "... A volume occupies part of the void : and void and volume combined produce space." He concludes this reasoning as follows :

The first abstract sculptures 1917-1919

An appreciation of contemporaries in Belgium

"The great truth, or the absolute truth, is visualized in our minds through the invisible. Truth of volume, void, space, the invisible in them, becomes visible through pure science, through the system. In nature, science finds the image or the mark of infinity. Balance of volume, with balance of void, creates harmony in the unity of space."⁵

In other words, it is no longer a matter of reproducing an existing shape, but of approaching the absolute as closely as possible, and experiencing this. In his eyes, this state can only be reached by "destroying the subject and constructing equilibrium."⁶ For sculpture he specifies : "... Sculpture, which is the art of volume, contains destruction of the concrete and construction of the abstract. Destruction and construction are complementary."⁷ But "destruction" and "construction" must relate to each other in order to attain the mandatory balance. Relations within the volume itself, and relations of the volume to the void all around it, give rise to unity. In other words, it is a matter of divisibility and calculation. "Sculpture, which is the art of volume, is calculated in the cube... If, in the calculation, the proportions of the numbers yield a balanced – therefore, correct – relation, one stops and is satisfied. Everything is right. If, in sculpture, the interrelation of volumes achieves unity, it is because everything is balanced... Beauty residing in the unity of interrelations generates an emotional response to the beauty of form."⁸

The essentials of Vantongerloo's theory, as he defined it in 1919, were : "The struggle to achieve equilibrium between the spiritual and the material; [the] desire for spirituality; [and] the decadence of objectivity."⁹

In the same text, he describes the evolution of his sculpture, beginning with the products of 19th-century intuition, then progressing to the manifestations of a more spontaneous working-method, in which resistance of matter was still prominent and physical beauty still dominated. Starting with his constructions in the sphere, passing through the elliptical constructions and the composition emerging from an ovoid, for which 3 colors were used – all dated 1917 – in 1919 he finally came to his "interrelations of volumes" which constitute a further step toward total abstraction and universality. After analyzing this evolution and this personal approach to the pure plastics problem, in painting as well as in sculpture, it is all the more amazing to find that his work aroused no great excitement, even from his fellow countrymen in the avant-garde, who paid very little attention to it. Michel Seuphor did not meet Vantongerloo until 1925, in Menton : "He had just published a book filled with impressive numbers concerning the vibratory value of colors."¹⁰ He acknowledges that Vantongerloo was the first to apply neo-plastic principles to sculpture. "Mondrian then regretted having said, in an article preceding Vantongerloo's realizations, that neo-plasticism would never be fully applicable to three dimensions."¹¹ However, this cannot excuse the silence of his own artistic milieu. Antwerp, Vantongerloo's birth-

place, was the center of an intense avant-garde life from 1918 onward; Jozef Peeters led the way toward a new vision, encouraging the growth of a social art and pure plastics. The Dutch review *De Stijl* was already well-known in Antwerp; the Flemish magazine *Ruimte* (Space) copied reviews from it, and Chief Editor E. De Bock was in contact with Van Doesburg. Following the end of the first world war in 1918, Peeters founded the circle *Moderne Kunst* (Modern Art) in order to investigate and propagate the ideals of new European art movements. Lectures were organized, and on February 13, 1920, Van Doesburg gave his lecture : *Klassiek, barok, modern*, to the *Moderne Kunst* group; it was later published as a brochure by De Bock's company, De Sikkel, which also published Vantongerloo's *L'Art et son Avenir* in 1924. Vantongerloo's name did not appear on the list of lecturers, although he was staying in Brussels in 1919 and did give a lecture there; but he was no better known in that city. He was, however, invited to the *2de Congres van Moderne Kunst* (2nd Modern Art Congress), held in Antwerp on January 21-23, 1922, which the organizers hoped would become international. Vantongerloo was represented by one sculpture, *Construcie der Volumenverhouding* (Construction of the Interrelation of Volumes), but no one seems to have been impressed by it. Yet his work was certainly known to the other Belgian artists, as many of them had already taken part with him in the *Exposition internationale d'Art Moderne* in Geneva, from December 28, 1920 to January 25, 1921, where, in addition to three paintings, he showed eight sculptures, colored constructions in the sphere,¹² constructions in the ovoid and constructions of interrelations of volumes.

Strangely enough, it was the magazine *Ça Ira*, which was essentially literary, and certainly Dada in its orientation, that reproduced two sculptures by Vantongerloo in its May 1922 issue, two constructions of interrelations of volumes from 1919, as an illustration for an article by Theo Van Doesburg.¹³ In the publications actually dedicated to the work of the plasticist avant-garde, *Het Overzicht* (Survey) and *7 Arts*, one can search in vain for reproductions of, or articles about, Vantongerloo's work. It was not until 1925 that his name appeared, in reviews of his *L'Art et son Avenir* which was not criticized favorably. *Het Overzicht*, founded by Fernand Berckelaers (Michel Seuphor) and Geert Pyneneburg in 1921, and introduced to the new art by Jozef Peeters as co-director from 1922 onward, printed a review in its last issue of February 1925, in which the poor presentation of the book was emphasized, which suggests that the content was not understood : "... The appearance of the book is not appealing enough to make one want to read this fortune-teller's (*L'Art et son Avenir*) theorizing. It is full of the kind of statements that one finds everywhere. Where it does offer something personal, the pig-headed expression is ridiculous and not even worthy of the man in the street..."¹⁴

7 Arts, as well, mentioned Vantongerloo only on the occasion of the publication of his book,¹⁵ but the magazine *De Drieboek* (Triangle) printed rather an extensive review by Marc Eemans, titled *Het Konstruktivisme als nieuwe kunst* (Constructivism as a new art).¹⁶ On the one hand, the future of constructive plasticism is designated as a collective art while, on the other hand, the structure of abstract art is deprecated for having stayed the same as that of representational art. "The well-known *Painting in Yellow* by Vilmas Huszar and the no less famous *Composition 6* by Kandinsky have been worked out entirely according to old principles. Doesn't Van Tongerloo (sic) compare *Composition 6* with the *Val der Engelen* (Fall of Angels) by Peter Breughel (sic)?" In his *L'Art et son Avenir*¹⁷ Vantongerloo does, indeed, point out the analogy of the *Val der Engelen* with the dynamism of the futurists, which can also be recognized in Kandinsky's work. He argues that even though dynamism may predominate over other aspects of the composition – as it does in both Breughel and the work of futurists and cubists – modern stylists do not go far enough into the deliberate application of their theories, relying still on the same sort of intuition which is the basis for older art. Even though the abstract element is stronger in modernism than ever before, Vantongerloo says that it comes "no closer to unity... the artistic tendency is always – and never anything but – the result of intuition. Only the conscious act can bring us to pure form."¹⁸

From this analogy, it becomes clear that Vantongerloo's aspirations for his own work are the same as those he expresses here in regard to painting and sculpture.

Sculpture is submitted to the law of the cube and thereby differs from painting, which is submitted to the law of the second dimension and to the law of color.

In the few examples I have cited here it is abundantly clear that Vantongerloo was not fully appreciated in his own country. In spite of the battle being fought over pure plastics and social art, most of his contemporaries barely accepted Vantongerloo's extremely mathematical and scientific approach, because they failed to understand the essentials of his theories. In short, he believed that by constructing unity, by searching for a balance between the visible and the invisible, an artist might achieve an experience tending to the absolute and the universal. Had they tried to understand that, they would have seen an authentic artist hiding behind the formulas, trying to get rid of existing, banal slogans in order to put his own sensibility to the test with regard to a higher and different reality.

In 1932, Michel Seuphor dedicated a very short paragraph to Georges Vantongerloo, in his *Un renouveau de la peinture en Belgique flamande*, recognizing him as the first sculptor of a new vision, and defining him as a painter, from too great a distance : "Far from bearing any resemblance to the latter (Mondrian), regarding ways and means, he proceeds to the maneuvering of the primary elements common to both by means of endless calculations and mystical ciphers most often undecipherable."¹⁹

Phil Mertens

Footnotes

- 1 Michel Seuphor, *L'Art Abstrait*, vol. 2 1918-1938, Paris, Maeght, 1972, p. 83.
- 2 George Rickey, *Constructivism, Origins and Evolution*, New York, Georges Braziller, 1967, p. 25.
- 3 Naum Gabo, *Sculpture : Carving and construction in space*, in : *Naum Gabo, Ben Nicholson and J.L. Martin*, eds., Circle, London, Faber & Faber, 1937.
- 4 G. Vantongerloo, *Réflexions*, in : *De Stijl*, Leyden, I, 9, 1918, pp. 149-150.
- 5 *Ibid.*, p. 152.
- 6 G. Vantongerloo, *Réflexions III*, in : *De Stijl*, Leyden, III, 4, 1920, p. 515.
- 7 *Ibid.*, p. 519.
- 8 G. Vantongerloo, *L'Art et son Avenir*, De Sikkel, 1924, p. 13 (Menton, March 8, 1921).
- 9 *Ibid.*, p. 9 (Brussels, Feb. 1919).
- 10 Michel Seuphor, (*op. cit.*), vol. 1 1910-1918, p. 53.
- 11 *Ibid.*
- 12 Color, applied in sculpture, means, for Vantongerloo, a way of destroying volume in order to close in on constructing the abstract. *Reflexions III*, in : *De Stijl*, Leyden, III, 4, 1920, p. 519.
- 13 Theo Van Doesburg, *Une plastique nouvelle en Hollande*, in : *Ça Ira*, Antwerp, no. 18, May 1922, pp. 150-154.
- 14 *Het Overzicht*, Antwerp, nos. 22-24, Feb. 1925, p. 167.
- 15 7 Arts, Brussels, no. 12, 1923-1924.
- 16 In : *De Drieboek*, Antwerp, no. 4, July 1925.
- 17 *L'Art et son Avenir*, *ibid.*, p. 15 and p. 17.
- 18 *Ibid.*, p. 15.
- 19 Michel Seuphor, *Un renouveau de la peinture en Belgique flamande*, Paris, 1932, pp. 50-51.

CONCERNING THE OEUVRE-CATALOGUE

The OEUVRE-CATALOGUE Georges Vantongerloo which is believed to include his entire OEUVRE, was compiled for the first time by me, Angela Thomas Jankowski. This catalogue – as well as the bibliography – is for the first time reproduced in this exhibition-catalogue. It is part of my thesis on Georges Vantongerloo (at Zurich University, to be published in 1981).

The translation of Vantongerloo's original French titles/and from German into English was undertaken by the Ministry of Flemish Culture in Belgium. I would like to express my thanks to Max Bill, Curator of Vantongerloo's last will, and keeper of the entire rights on the estate. Supporting my scientific research on Vantongerloo, Max Bill submitted the archives and authorized to publish my results.

The sources of this OEUVRE-CATALOGUE consist in the Vantongerloo archives : exhibition-catalogues, books, newspaper articles, etc. One of the most precious references is the original handwritten catalogue by Vantongerloo himself.

I compiled my own work, compared it afterwards with Vantongerloo's handwritten catalogue, and quoted from it, if there was no other reference. In the data sheets which I have set up, the information is kept current to the end of 1979.

All works without owner's entry belong to the estate of the artist.

In connection with the works in the OEUVRE-CATALOGUE, numerous drawings and gouache sketches exist. They are neither listed in Vantongerloo's handwritten OEUVRE-CATALOGUE, nor in this one. Partially these sketches are used as illustrations in the following catalogue.

Georges Vantongerloo's handwritten OEUVRE-CATALOGUE

1917-1964 : catalogue number 1
– catalogue number 284.

Vantongerloo's handwritten, chronologically listed work begins with the entry of an "Etude", painted in The Hague in 1917, which received work catalogue number 1. It ends with "Une étoile gazeuse", Paris 1964, work catalogue number 284, created by Vantongerloo one year before his death.

His catalogue covers two exercise books :

In the first, Vantongerloo registered each work up to number 163.

For special notations, general theoretical reflections, he used the same exercise book from back to front. Until they coincided with the entry of number 163.

His second exercise book started with w.c. number 164 and ends with work number 284 and leaves five blank pages.

These catalogues are very unpretentious; nevertheless the sketches have a precious and subtle quality. Like a microcosm they reflect precisely and delicately the aesthetics of his "peinture" (painting) and his objects.

The records follow a generally homogeneous system :

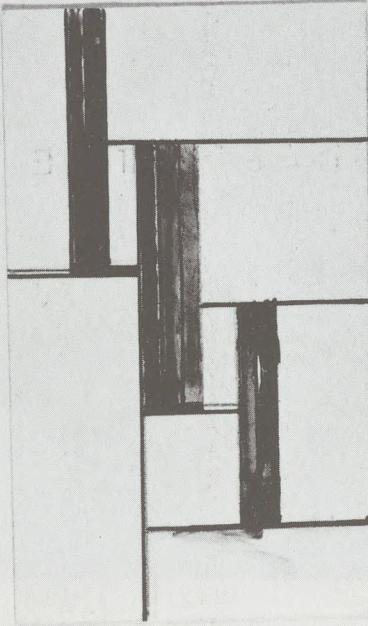
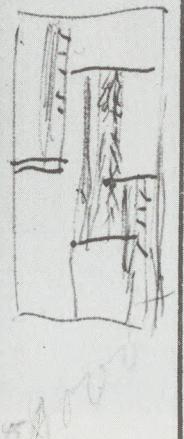
The first category "désignation" states whether a work is a "peinture", "dessin", "sculpture", "architecture" or other design project. The number of the work accompanies its title. Under "nature" one can find information concerning materials, support and colors. Other categories are "dimensions" and "année" (date of creation). If the piece was sold he so states ("vente") and gives the name of the buyer. There is also an exhibition list with each work (category "exposée"), as well as one of publications in which it is illustrated (category "reproduite").

The last two categories of Vantongerloo's personal records were not always complete; three years before his death, the list of exhibitions stops with the important 1962 retrospective at the Marlborough Gallery in London.

Often, under the notation "reproduite", Vantongerloo shows a small, quick sketch, describing approximately how a piece is meant to look. Occasionally, miniaturized color versions of a work, or a little black-and-white photo of it is pasted on the entry page.

Zurich, March 1980.

<u>Désignation</u>	<u>Peinture 1</u>
n°	102
titre	fonction de lignes, rouge, vert.
nature	huile (triplex)
dimension	79,4 x 66,1 cm.
année	1937
vente	Dr. Muller Bill
exposée	Salerie Delcourt 1937. Mairie de Zurich 1949 London 1962
reproduite	1948 Wittenborn N.Y.

<u>Designation</u>	<u>Seintance</u>
N° 103	
toile	fonction des lignes; Vert-rouge, Rouge, noir, Bleu, Bleu, jaune.
nature	feuille (<u>triplex</u>)
dimension	72.3 x 43.4 cm.
annee	1937.
vente	Hilla Rabay
exposie	
reproduite	 



1

Study

The Hague 1917 - Oil on canvas - 50 x 50 cm.

Exhibitions

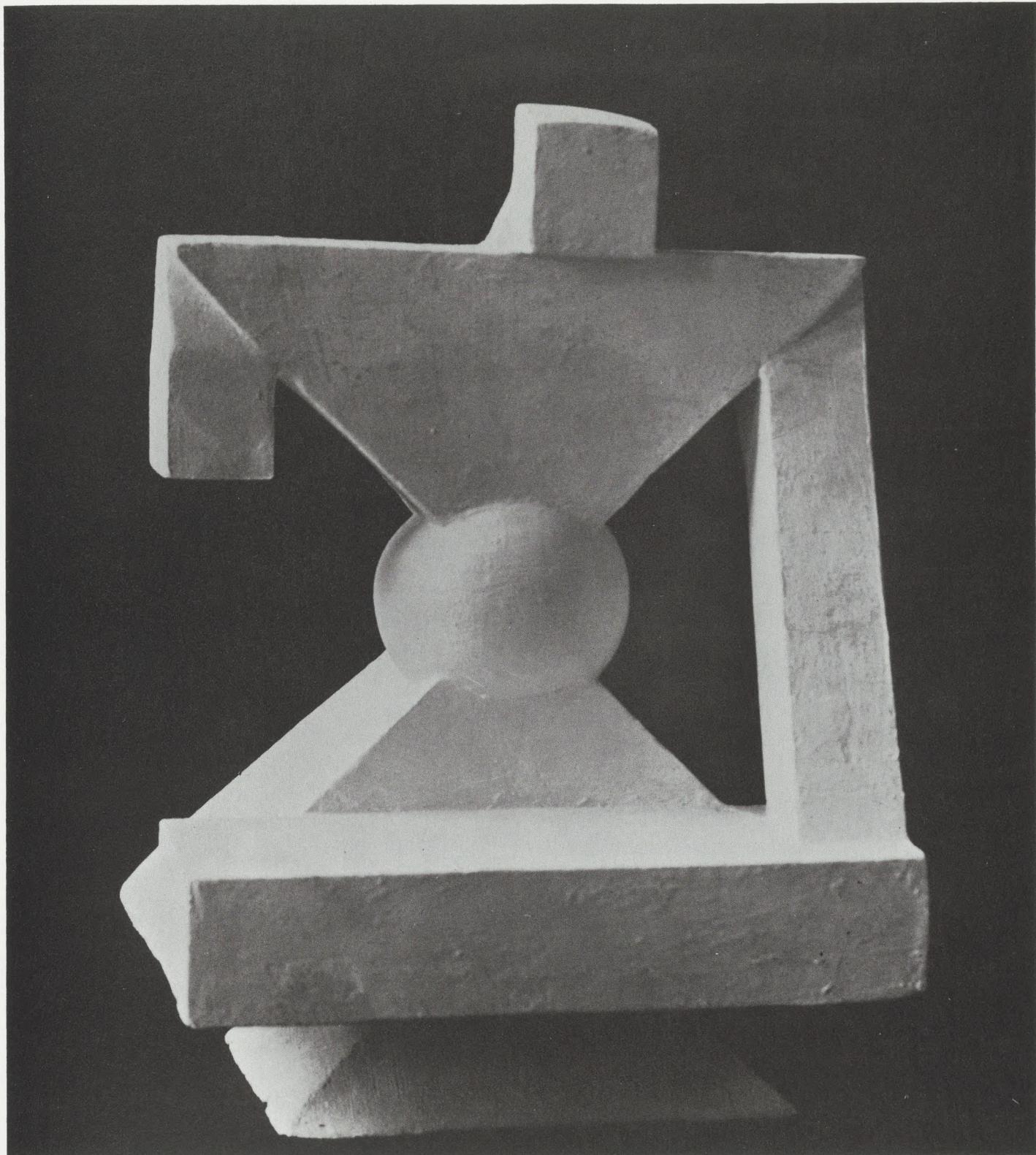
1920 Exposition Internationale d'Art Moderne, Geneva
1962 Georges Vantongerloo, London
1966 Georges Vantongerloo Gedächtnisausstellung, Zurich

1969 Special Contribution Vantongerloo, Biennale, Nuremberg

1971-72 Georges Vantongerloo, Dusseldorf
1972 "Naar een Zuiver Beelden", Brussels

Illustrations

1918 De Stijl, vol. 1, no. 9
1962 cat. Gall. Marlborough, London, p. 11
1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf



1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

Collection
Max Bill

2

Construction in the sphere

The Hague 1917 - Wood, mahogany, blue tint, 6 x 6 x 8 cm, and others - cement - 33 x 25 x 25 cm

Exhibitions

1920 L'Art d'Aujourd'hui (according to G.V. cat.), Paris
1920 Exposition Internationale d'Art Moderne, Geneva

1929 Abstrakte und surrealistische Malerei und Plastik, Zurich
 1930 id., die Juryfreien, Munich
 1964 "De Stijl", Museum am Ostwall, Dortmund
 1966 Georges Vantongerloo Gedächtnisausstellung, Zurich
 1969 Special Contribution Vantongerloo, Biennale, Nuremberg
 1972 "Naar een Zuiver Beelden", Brussels
 1973 Pioneers of Modern Sculpture, London
 1976 Malevitch-Mondrian und ihre Kreise, Cologne

Illustrations

1919 Theo Van Doesburg "Drie voordrachten...", Amsterdam
 1922 Red/Rot/Rouge/Rood
 1924 Georges Vantongerloo "L'Art et son Avenir", De Sikkel, Antwerp, fig. 11
 1926 Michel Seuphor, "L'Arte d'Avanguardia nel Belgio", L'Impero, Vol. II, 12-3, Rome
 1940 cat. The Museum of Living Art - A.E. Gallatin Collection, New York University, fig. 3
 1956 H.L.C. Jaffé "De Stijl...", Meulenhoff, Amsterdam, plate 18
 1959 cat. "De Eerste Abstrakten in België", Hessenhuis, Antwerp, p. 51
 1959 Michel Seuphor "Die Plastik unseres Jahrhunderts", Ed. Du Griffon, Neuchâtel, p. 57
 1964 cat. "De Stijl", Museum am Ostwall, Dortmund, plate 19
 1967 Margit Staber, "Georges Vantongerloo", Werk, 6, Winterthur, p. 353
 1967 H.L.C. Jaffé, "Mondrian und De Stijl", Cologne, fig. 30
 1972 cat. The Royal Museums of Fine Arts in Belgium, Brussels
 1973 cat. Hayward Gallery, Arts Council, London
 1976 cat. Kölnischer Kunstverein, Cologne, p. 185
 1977 cat. "Skulptur - Die Entwicklung der abstrakten Skulptur im 20. Jahrhundert", Westfälisches Landesmuseum, Münster (faulty reproduction and titling, not exhibited)
 1977 H.J. Albrecht, "Skulptur im 20. Jahrhundert", Ed. Dumont, Cologne, fig. 61

Collections

Gallatin 8.2 x 6.3 x 5.7
 Van Doesburg (17)³
 Sanders (30)³
 Max Bill 33 x 25 x 25

3

Construction in the sphere

The Hague 1917 - Plaster (17)³ cm - bronze ø 17 cm, 9 copies - marble 50 x 55 x 32 cm

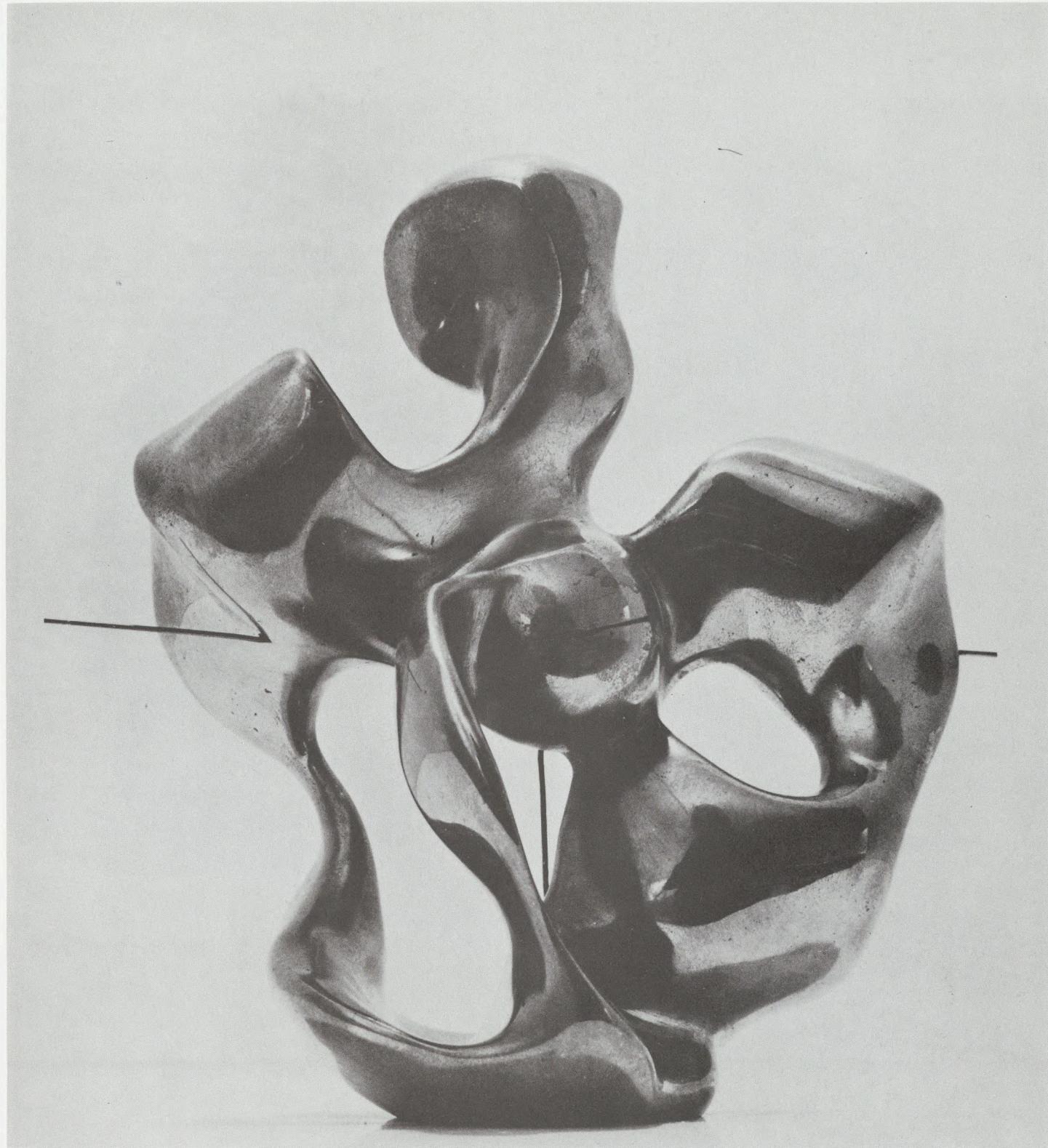
Exhibitions

1920 L'Art d'Aujourd'hui (according to G.V.), Paris

1920 Exposition Internationale d'Art Moderne, Geneva
 1936 Cubism and Abstract Art, New York
 1960 Konkrete Kunst, Zurich
 1961 Georges Vantongerloo zum 75. Geburtstag, Zurich
 1962 Georges Vantongerloo, London
 1963 Formes Mathématiques, Paris
 1965 1^{re} Biennale Internationale de Sculpture, Panathénées, Athens
 1966 Georges Vantongerloo Gedächtnisausstellung, Zurich
 1967 Vom Konstruktivismus zur Kinetik 1917-1967, Krefeld
 1969 Special Contribution Vantongerloo, Biennale, Nuremberg
 1971-72 Georges Vantongerloo, Düsseldorf
 1972 "Naar een Zuiver Beelden", Brussels
 1973 The Non-Objective World, 1914-1955, London, Austin (Texas), Basel
 1973 Pioneers of Modern Sculpture, London (marble 50 x 55 x 32 cm)
 1977 Tendenzen der Zwanziger Jahre, Berlin (cat. no. 1/248)

Illustrations

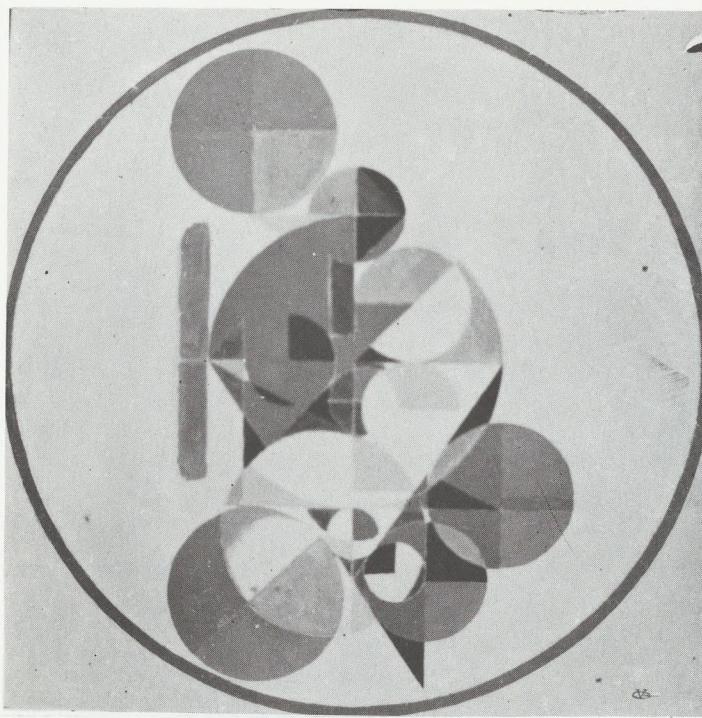
1924 Georges Vantongerloo, "L'Art et son Avenir", De Sikkel, Antwerp, fig. 12
 1928 ... "von Material zu Architektur" (according to G.V.)
 1930 "Art Contemporain", no. 2, Paris, p. 69
 1936 Alfred H. Barr "Cubism and Abstract Art", MOMA, New York, reprint 1974, fig. 210
 1937 Carola Giedion-Welcker "Moderne Plastik", Zurich; in later eds. : 1955, 1962
 1947 Laszlo Moholy-Nagy, "The New Vision...", Wittenborn, New York, p. 48
 1948 Georges Vantongerloo, "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 4
 1948 Alfred H. Barr "Painting and Sculpture in the Museum of Modern Art", New York, p. 277
 1955 Carola Giedion-Welcker "Plastik des 20. Jahrhunderts", Neuchâtel, p. 57
 1960 cat. Helmhaus, Zurich
 1960 Margit Staber "Die Anfänge der Konkreten Kunst" in : Werk, 10, Winterthur
 1961 cat. Gall. Suzanne Bollag, Zurich
 1962 cat. Gall. Marlborough, London, p. 13
 1963 Margit Staber "De Beginselen van de konkrete kunst", De Vlaamse Gids, no. 9, Brussels
 1966 Max Bill "Georges Vantongerloo", XX^e Siècle, vol. 28, no. 26, Paris
 1966 cat. Gall. Suzanne Bollag, Zurich
 1966 U. Apollonio, "E Morto Georges Vantongerloo", Casabella 301, Milan, fig. 10
 1967 cat. Gall. Denise René/Hans Mayer, Krefeld, fig. 82
 1968 Georges Vantongerloo, "Symétrie et Proportion", Leonardo, vol. I, no. 3, Pergamon Press



1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf
1972 cat. The Royal Museums of Fine Arts in Belgium, Brussels
1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid
1973 cat. Hayward Gallery, Arts Council, London (marble 50 x 55 x 32 cm)
1977 Hüttinger "Max Bill", Ed. ABC, p. 220

Collections

Museum of Modern Art, New York (silvered plaster)
Max Bill (bronze)
Marlborough, London (marble 50 x 55 x 32 cm)



4

Study no. I

The Hague 1917 - Oil - 55 x 55 cm - 62 x 55 cm - 39 x 31 cm

Exhibitions

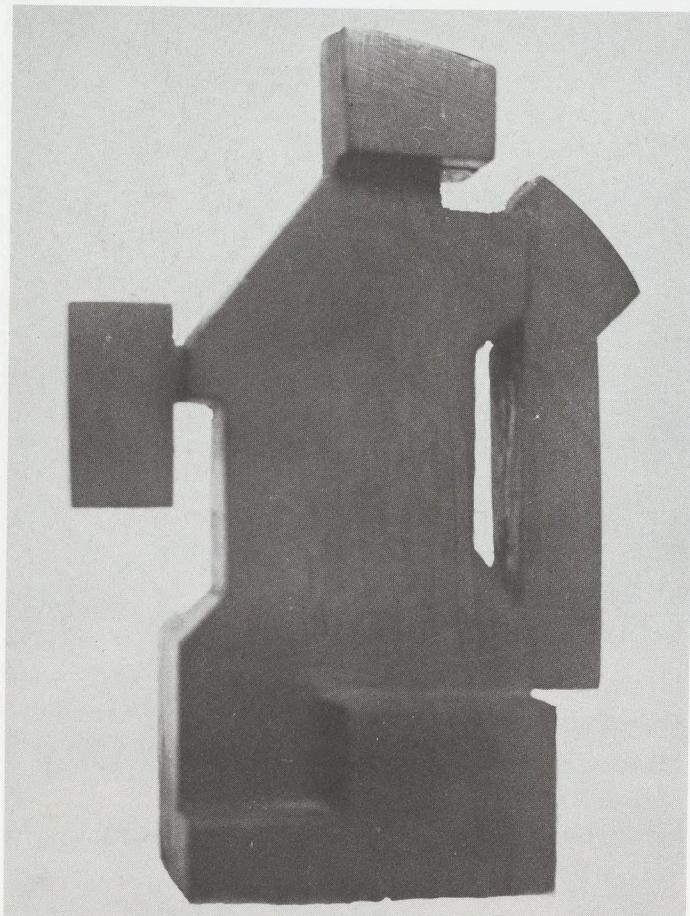
- 1920 Exposition Internationale d'Art Moderne, Geneva
- 1929 Exposición de Arte Moderno Nacional y Extranjero, Barcelona
- 1939 Oeuvres des Artistes Etrangers, Paris
- 1943 Georges Vantongerloo, Paris
- 1949 Les Premiers Maîtres de l'Art Abstrait, Paris
- 1949 Pevsner, Vantongerloo, Bill, Zurich
- 1953 Georges Vantongerloo, New York

Illustrations

- 1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 5
- 1955 Piero Dorazio, "La Fantasia dell'Arte nella Vita Moderna", Polveroni e Quinti Editori, Rome

Collection

Lillian Florsheim, Chicago



5

Construction in the sphere

The Hague 1917 - Mahogany - 8.5 x 6 x 4 cm

Exhibitions

- 1920 Exposition Internationale d'Art Moderne, Geneva
- 1965 Exposición Homenaje Georges Vantongerloo 1886-1965, Buenos Aires

Illustrations

- 1949 Michel Seuphor, "L'Art Abstrait, ses Origines, ses Premiers Maîtres", Paris, p. 273
- 1965 cat. Museo Nacional de Bellas Artes, Buenos Aires, fig. 3 (coll. Pirovano "firmada con monogram G.V. en la Base")
- 1966 Emiel Bergen "Georges Vantongerloo", Bulletin 4, The Royal Museums of Fine Arts in Belgium, Brussels, p. 287

Collection

Ignazio Pirovano, Buenos Aires

6

Construction in the sphere

The Hague 1917 - Mahogany, painted yellow - 17³ cm

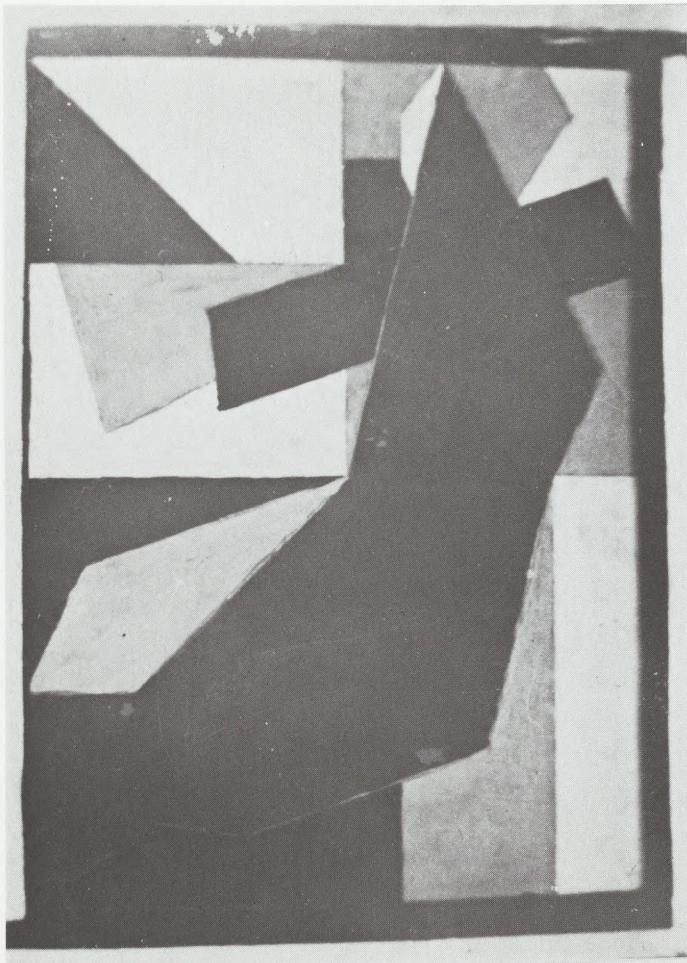


Exhibitions

1920 Exposition Internationale d'Art Moderne, Geneva
1939 Oeuvres des Artistes Etrangers, Paris
1943 Georges Vantongerloo, 1909-1939, Paris
1949 Pevsner, Vantongerloo, Bill, Zurich
1961 2^e Exposition Internationale de Sculpture Contemporaine, Paris
1962 Georges Vantongerloo, London

Illustrations

1922 Mecano, Leyden
1962 cat. Gall. Marlborough, London, p. 13
1970 Emiel Bergen "Georges Vantongerloo", Vytvarne Umeni, 4, Prague, fig. 163
1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid



7

Study no. II

The Hague 1917 - Oil - 45 x 34 cm

Note

fig. probably cat. no. 7

No sketch or picture can be found in Vantongerloo's work catalogue

8

Composition from the ovoid

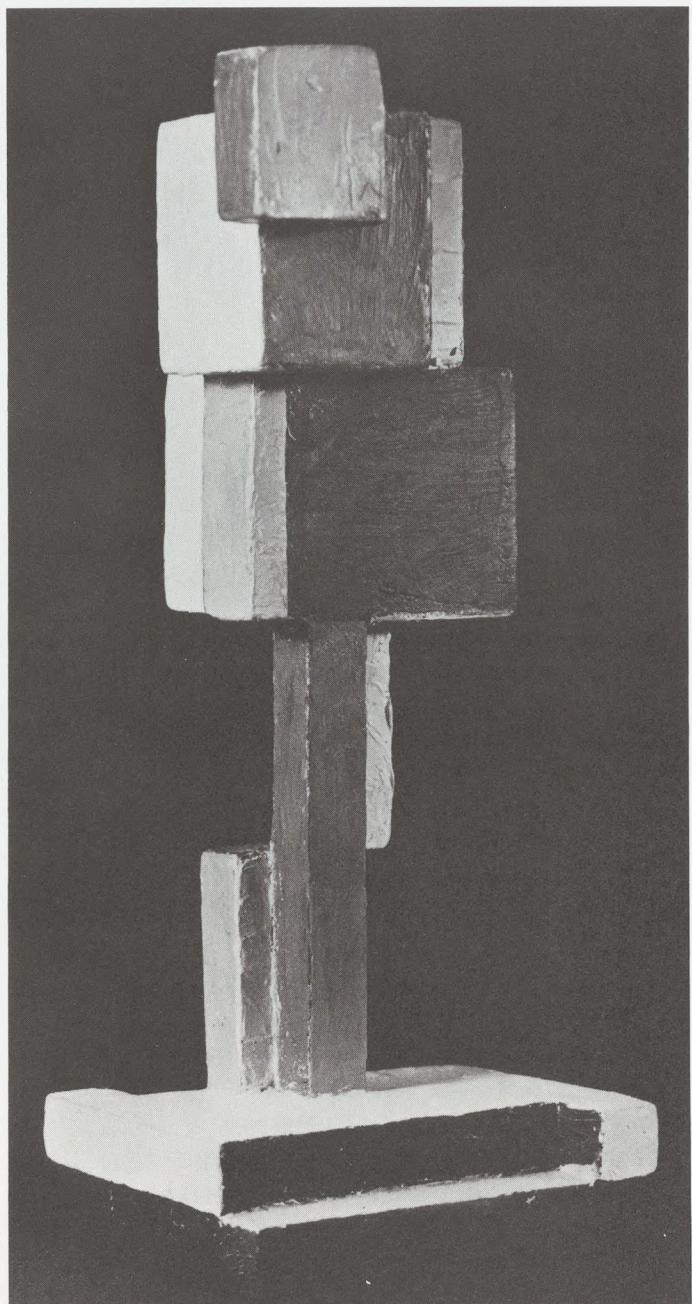
The Hague 1917 - Cement - 19 x 7 x 7 cm

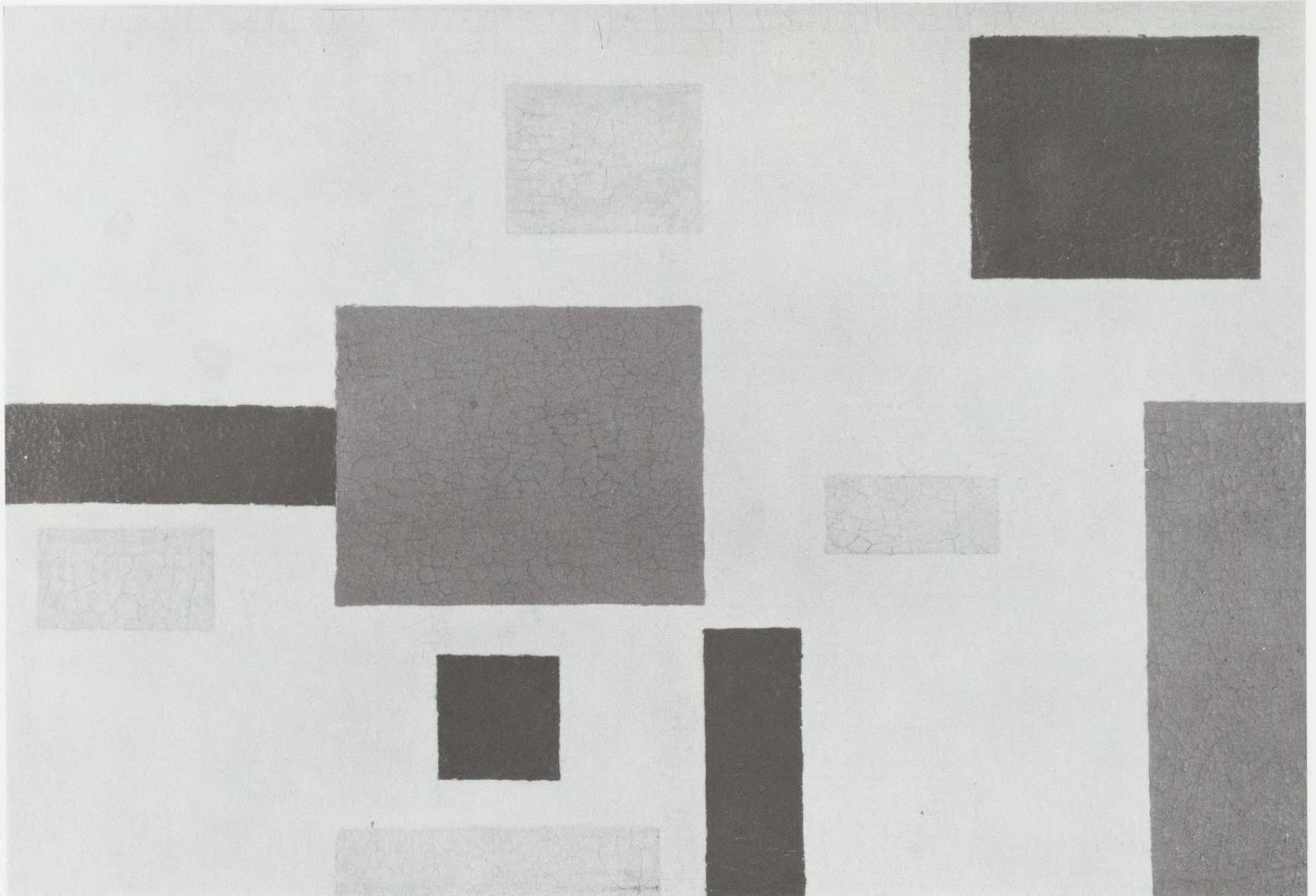
Exhibition

1920 Exposition Internationale d'Art Moderne, Geneva

Collection

Ernst Scheidegger, Zurich





9

Composition from the ovoid

The Hague 1917 - Mahogany painted in 3 colors -
16.5 x 6.5 x 6.5 cm

Exhibitions

1920 Exposition Internationale d'Art Moderne, Geneva
1962 Georges Vantongerloo, London

Illustrations

- 1962 cat. Gall. Marlborough, London, p. 13
- 1966 Margit Staber "Konkrete Kunst", Serielle Manifeste, Manifest 11, Ed. Galerie Press, St. Gallen, p. 8
- 1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid
- 1974 Margit Staber, "Georges Vantongerloo : Mathematics, Nature and Art", Studio International, vol. 187, no. 965, p. 182

Collection

Max Bill

10

Composition

The Hague 1918 - Painting on canvas - 53 x 33 cm

Collections

Yvon Lambert, Paris
Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris
(marked with the year 1917; the dating of 1918 is taken from Vantongerloo's hand-written work catalogue)

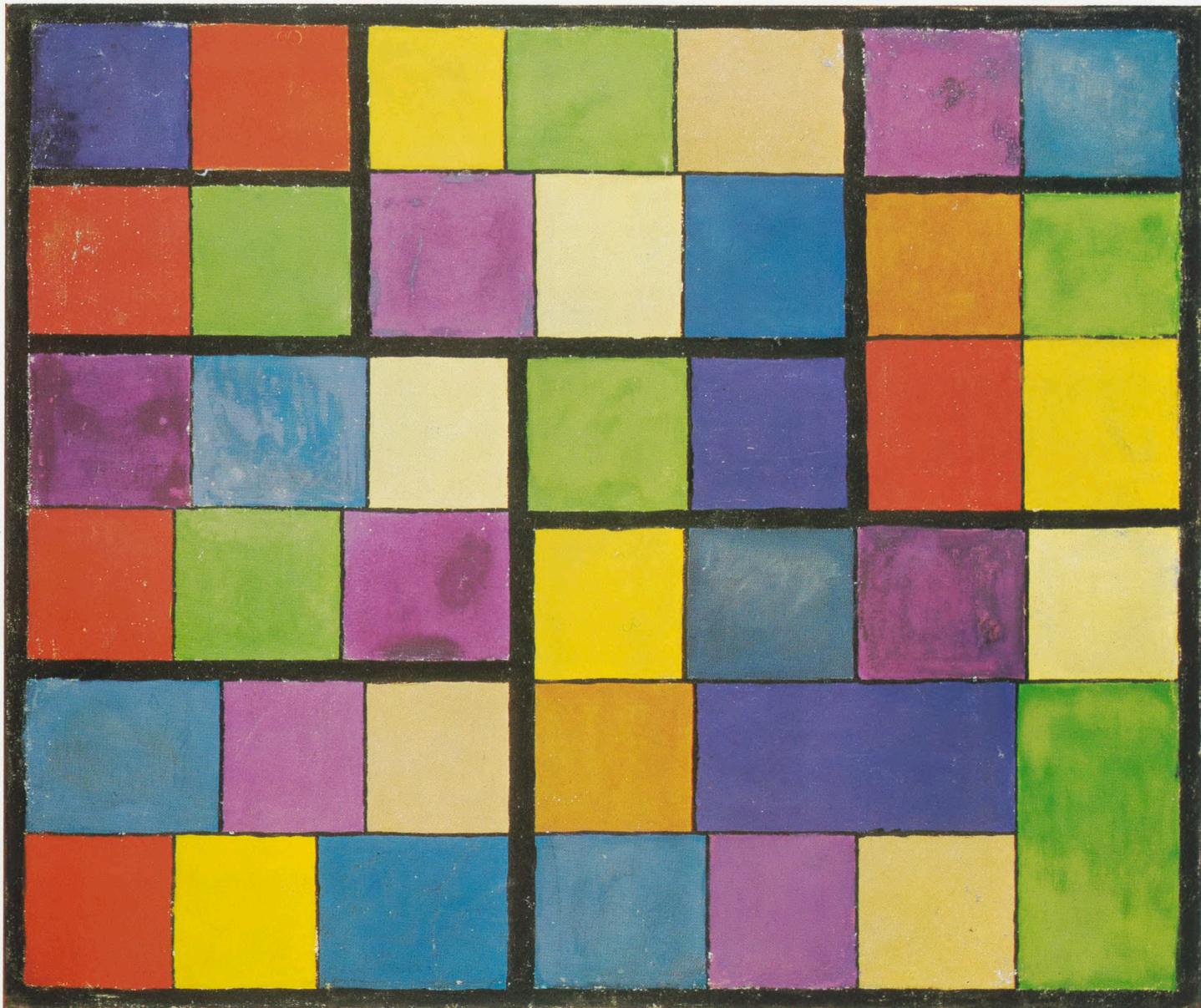
10a

Composition

The Hague 1918 - Oil - 26 x 19.5 cm

Collection

Max Bill



10b

Study

Brussels 1918 - Oil - 52 x 61.5 cm

Exhibitions

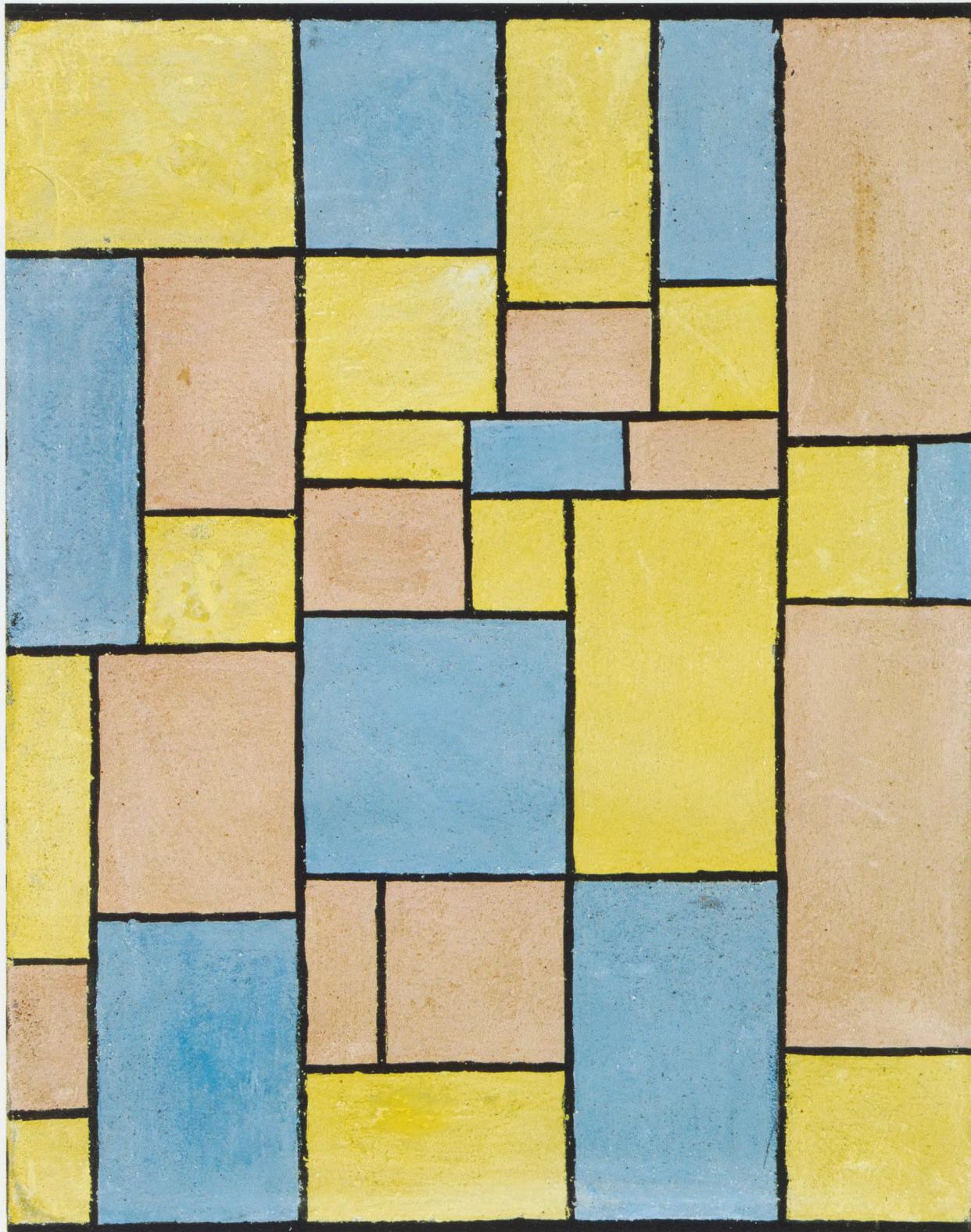
1962 Georges Vantongerloo, London
1979 Mondrian und De Stijl, Cologne

Illustrations

1962 cat. Gall. Marlborough London, p. 14,
(reproduced upside down)
1972 Juan Daniel Fullaondo, "Georges Vantongerloo
desde El Stijl a la Aurora Boreal", Nueva Forma,
no. 75, Madrid
1979 cat. Gall. Gmurzynska, Cologne, p. 219 (therein
dated 1918)
1979 René Micha "Mondrian et De Stijl", Art Inter-
national, vol. 15-6, September, Lugano, p. 84

Collection

Gall. Marlborough, London
Gall. Gmurzynska, Cologne
to : private coll., Germany



11a

Study

Brussels 1919 - Casein - 30 x 22.5 cm - 28 x 20 cm

Exhibition

1962 Georges Vantongerloo, London

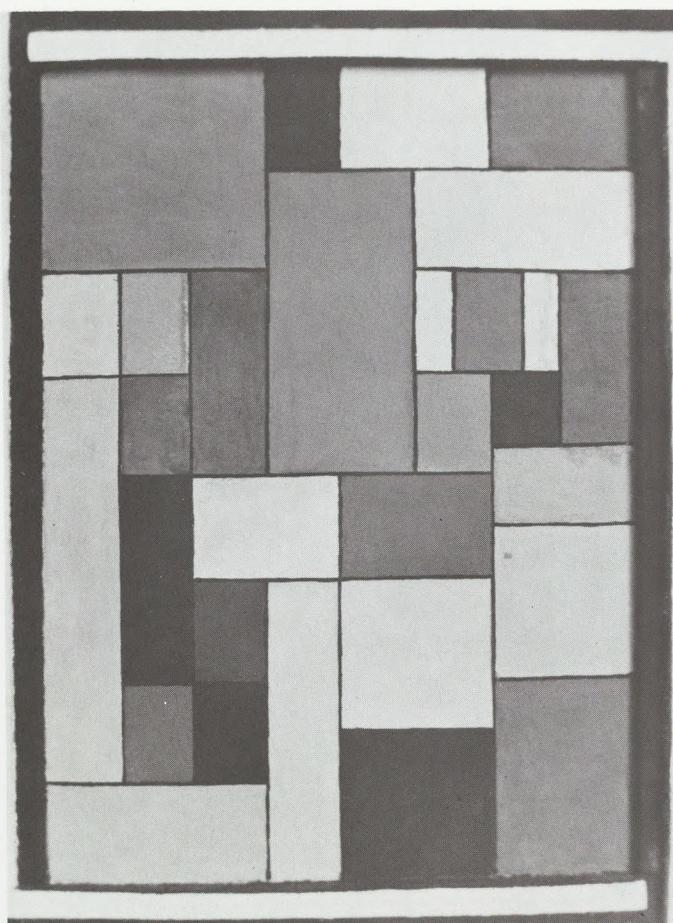
Illustrations

1962 cat. Gall. Marlborough, London, p. 14

1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

Collection

Max Bill



11

Study no. III

Brussels 1920 - Casein - 22.5 x 30 cm

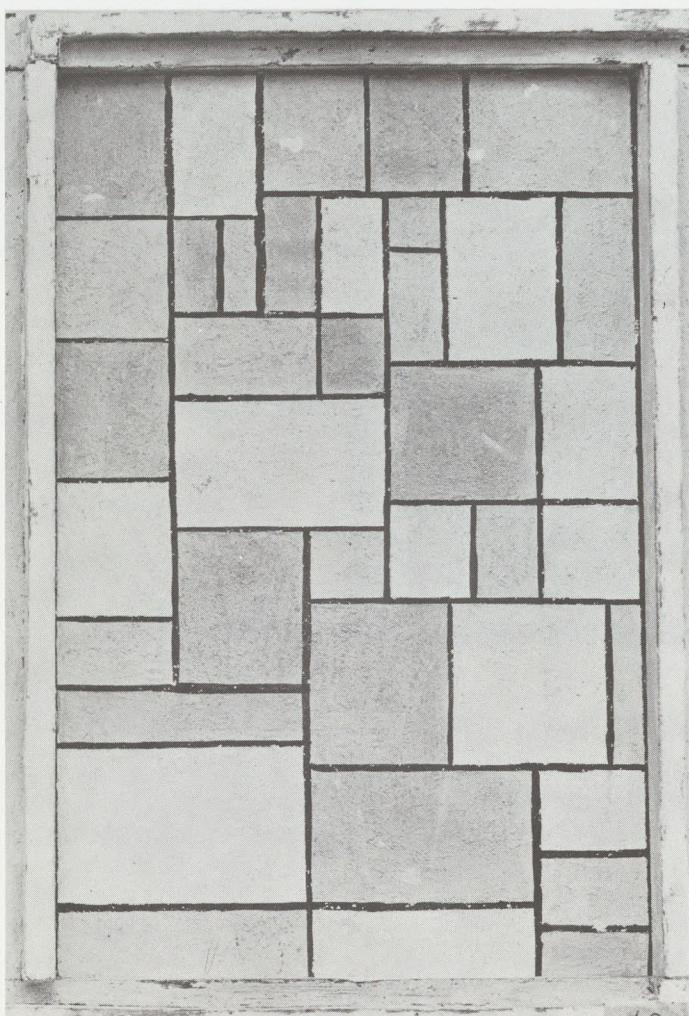
Illustrations

1974 Margit Staber "Georges Vantongerloo : Mathematics, Nature and Art", Studio International, vol. 187, no. 965

1974 Margit Staber "Fritz Glarner", Ed. ABC, Zurich, p. 67

Collection

Max Bill



12

Study

Brussels 1919 - Casein - 28 x 20 cm

Exhibition

1962 Georges Vantongerloo, London

Illustrations

1962 cat. Gall. Marlborough, London, p. 14

1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

Collection

Max Bill

13

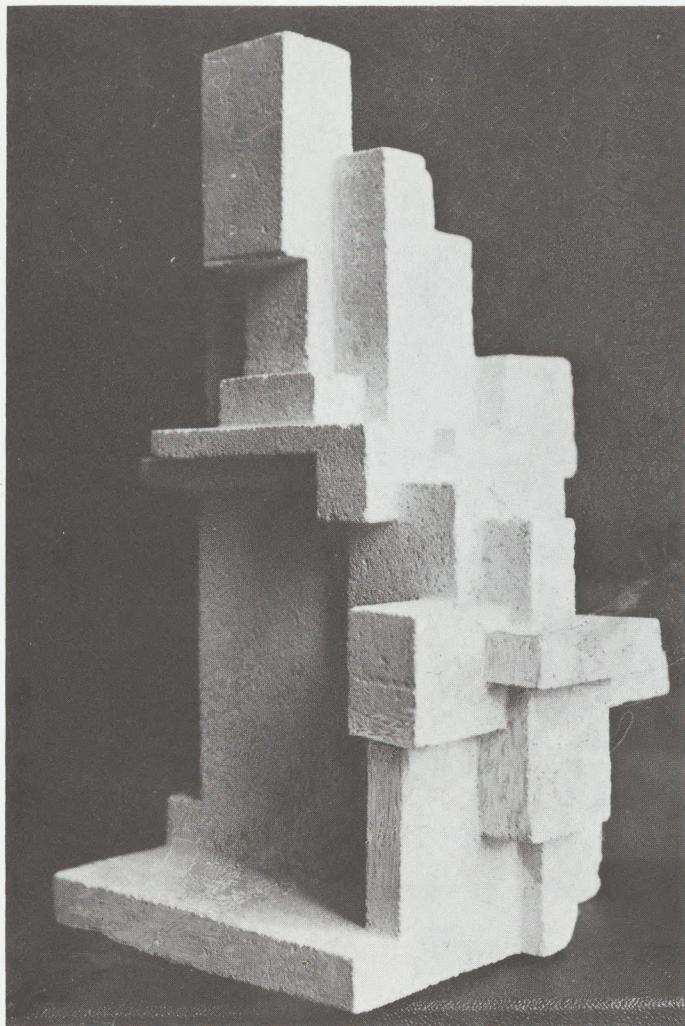
Interrelation of volumes

Brussels 1919 - Stone - 12 x 12 x 18 cm

Exhibitions

1920 Exposition Internationale d'Art Moderne, Geneva

1930 Art Contemporain, Stockholm



Illustrations

- 1919 De Stijl, vol. 3, no. 2, Appendix II
- 1921 Theo Van Doesburg "Classique-Baroque-Moderne", De Sikkel, Antwerp; Rosenberg, Paris
- 1924 Georges Vantongerloo "L'Art et son Avenir", De Sikkel, Antwerp, fig. 14
- 1928 Muba, no. 1, Paris
- 1930 cat. Art Contemporain, Stockholm, (according to G.V.)
- 1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 6
- 1956 Vilh. Bjerke Petersen "Konkret Konst", Raben & Sjögren, Stockholm
- 1957 Gazet van Antwerpen, Oct. 18, p. 8
- 1963 Jardin des Arts, no. 106, September, Paris, p. 3
- 1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid
- 1974 Norbert Lynton "Schätze der Weltkunst des 19. & 20. Jahrhunderts", Bertelsmann, Munich & Vienna, p. 105
(original edition : "Landmarks of the World's Art", Hamlyn, Ltd., London, 1965)
- 1978 Recent Acquisition, Tate Gallery, London (folder)

14

Interrelation of volumes

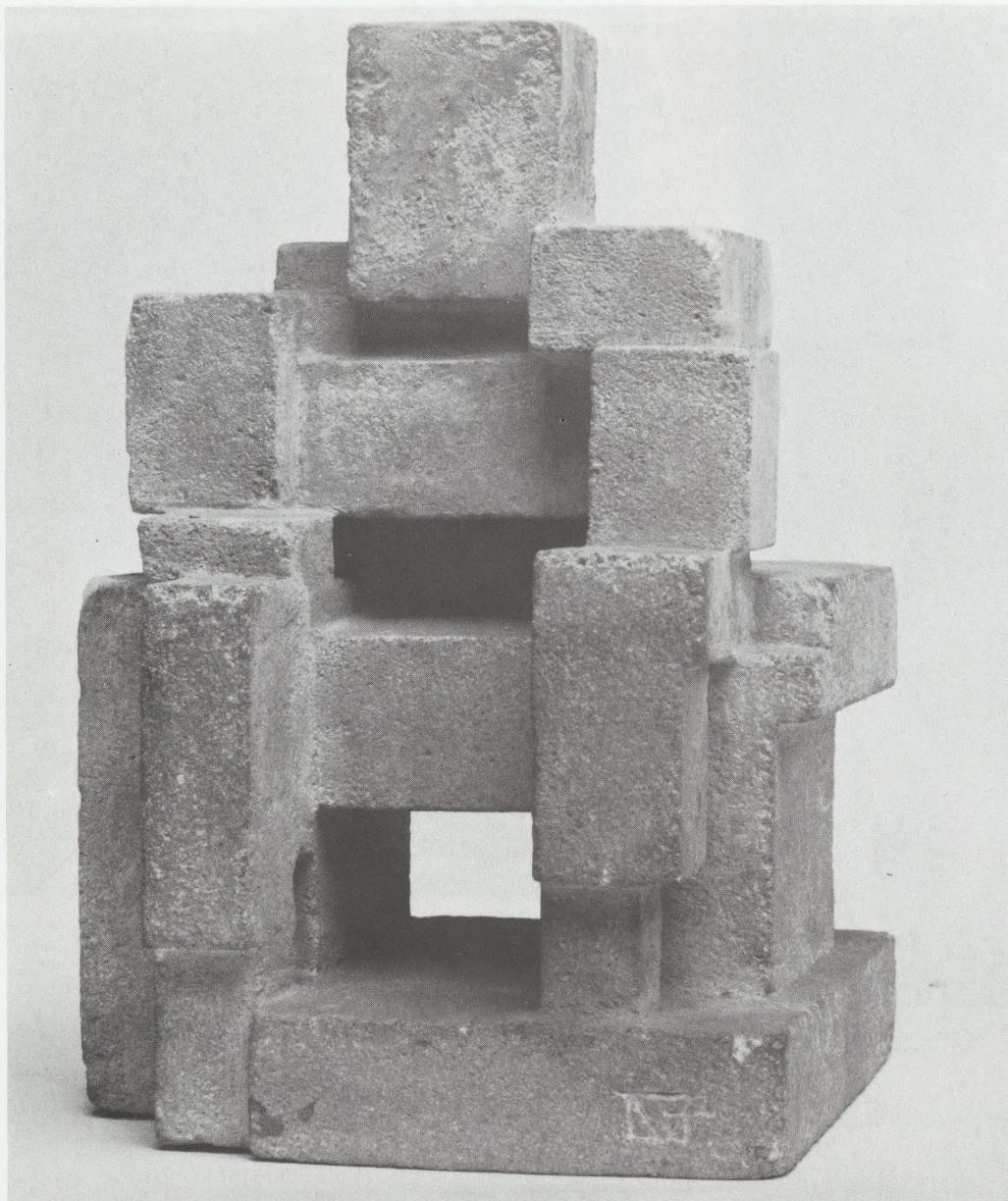
Brussels 1919 - Stone - 12 x 12 x 18 cm

Exhibitions

- 1920 Exposition Internationale d'Art Moderne, Geneva
- 1930 Art Contemporain, Stockholm
- 1960 Konkrete Kunst, Zurich
- 1962 Georges Vantongerloo, London

Illustrations

- 1919 De Stijl, vol. 3, no. 2, Appendix II
- 1921 Theo Van Doesburg "Classique-Baroque-Moderne", De Sikkel, Antwerp; Rosenberg, Paris
- 1924 Georges Vantongerloo "L'Art et son Avenir", De Sikkel, Antwerp, fig. 13
- 1928 Muba, no. 1, Paris
- 1930 cat. "Art Contemporain", Stockholm (according to G.V.), p. 35
- 1936 Alfred H. Barr, "Cubism and Abstract Art", (not in exhibition), reprint 1974, Museum of Modern Art, New York, fig. 143
- 1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 7
- 1952-53 Museum of Modern Art, Bulletin, New York, plate 9
- 1955 Max Bill "Mies van der Rohe", Il Balcone, Milan, p. 17
- 1960 cat. Helmhaus Zurich, p. 16, fig. 22
- 1960 Margit Staber "Die Anfänge der Konkreten Kunst", Werk, 10, Winterthur
- 1962 cat. Gall. Marlborough, London, p. 15 above
- 1962 Kenneth Frampton "The Works of Georges Vantongerloo", Architectural Design, November, London, p. 542
- 1963 Margit Staber "De Beginselen van de konkrete kunst", De Vlaamse Gids, no. 9, Brussels
- 1966 Max Bill "Georges Vantongerloo", XX^e Siècle, vol. 28, no. 26, Paris
- 1966 U. Apollonio, "E Morto Georges Vantongerloo", Casabella 301, Milan, fig. 11
- 1966 Emiel Bergen "Georges Vantongerloo", Bulletin 4, The Royal Museums of Fine Arts in Belgium, Brussels, p. 281
- 1969 Paul Overy, "De Stijl", Studio Vista, London
- 1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid
- 1977 Eduard Hütinger, "Max Bill", Ed. ABC, Zurich, p. 14



15

Low Table

Brussels 1919 - Wood painted in 3 colors - $60^2 \times 50$ cm
 $13^2 \times 11.5$ cm

Exhibitions

1920 Exposition Internationale d'Art Moderne, Geneva
 1965 Exposición Homenaje Georges Vantongerloo
 1886-1965, Buenos Aires

Illustrations

1950 Michel Seuphor "L'Art Abstrait...", Gall. Maeght, Paris, p. 72 : "seis escalas en blanco y negro de los planos de la maqueta de la mesa baja" (as found in coll. cat. Pirovano "Exposición Homenaje Georges Vantongerloo 1886-1965", Museo Nacional de Bellas Artes, Buenos Aires, 1965)

1978 Emiel Bergen "Georges Vantongerloo - Le Design, les Projets Architecturaux", +/o, Revue d'Art Contemporain, no. 23-24, Brussels, p. 64

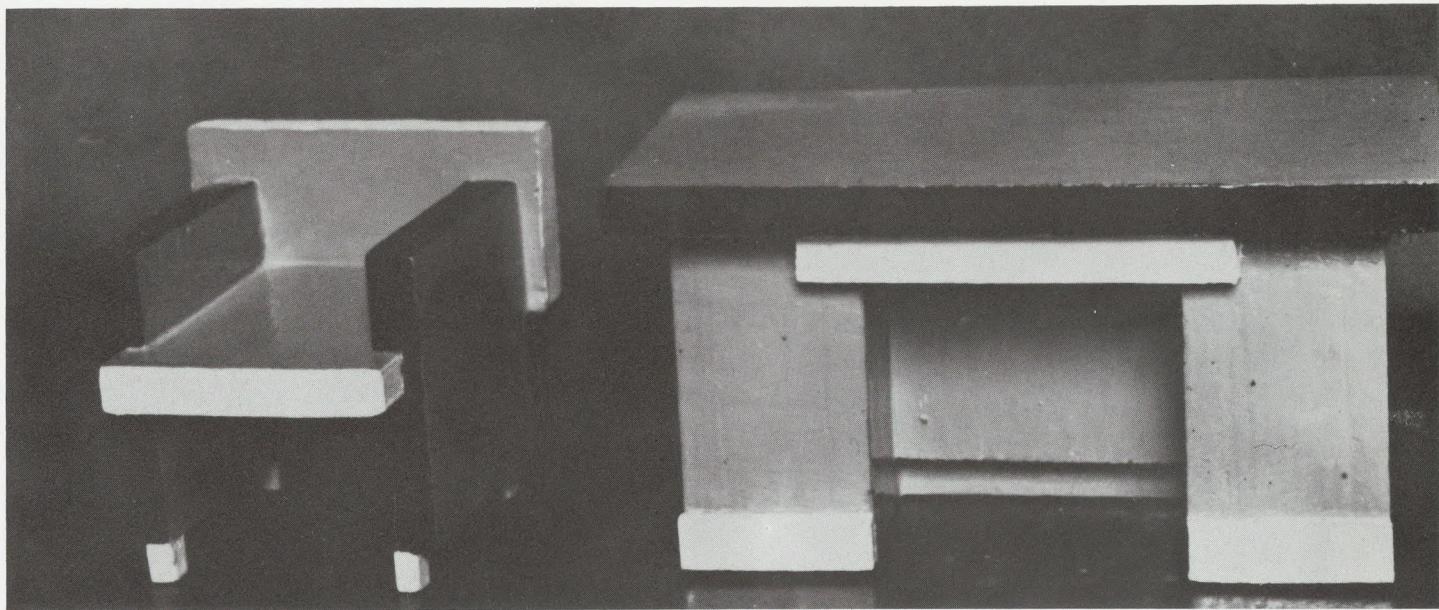
16

Desk

Menton 1920 - Wood painted grey, white, black -
 140×70^2 cm - 14×7^2 cm

Collection

Max Bill



17

Chair

Menton 1920 - Wood painted grey, white, black - 7³ cm

Note

Fig. on the left : cat. no. 17; on the right : cat. no. 16

18

Library project

Menton 1920 - Wood, painted grey, white, black -
20 x 10 x 5 cm

19

Typewriter desk

Menton 1920 - Wood painted grey, white, black -
60² x 40 cm - 6 x 5.5 x 4 cm

20

Tea and coffee set

Menton 1920 - Faience, grey and black; yellow and black

Exhibitions

1965 Exposicion Homenaje Georges Vantongerloo,
Buenos Aires

1973 Die Zwanziger Jahre, Zurich

Illustrations

1927 Vouloir, no. 25, Lille, center page, on the left
(with wrong date, 1926), 3 figs., one like the
larger picture above; "cafeti re" and "th i re"
1973 cat. Kunstmuseum Zurich, fig. 135, p. 100
("teeservice", "keramik", from the Vantongerloo
estate), like the larger picture above





1978 Emiel Bergen, "Georges Vantongerloo - Le Design, les Projets Architecturaux", +/o, Revue d'Art Contemporain, no. 23-24, Brussels, p. 64 (picture), p. 65 drawings of "cafetière" and "théière"

Collections

Darbelle, grey and black jar

Sanders, yellow jar

Tas, yellow jar

Pirovano, "copia de planos y fotografía del servicio de té y de café realizado en cerámica gris y negra, amarilla y negra" in : coll. cat.

21

Composition from the equilateral triangle

Menton 1921 - Oil - three versions

Exhibitions

1926 International Exhibition of Modern Art, New York
(arranged by Société Anonyme for the Brooklyn Museum)

1927 id., Anderson Galleries, New York

1931 "A.R.", Museum Sztuki, Lodz

1971 "A.R.", Museum Sztuki, Lodz

1974 Kunst in Polen von der Gotik bis Heute, Zurich

1977 Paris - New York, Centre Pompidou, Paris

Illustrations

1926 Piet Mondrian, "L'Expression Plastique Nouvelle dans la Peinture", *Cahiers d'Art*, no. 7, Paris, Sept. 7th, p. 181

1931 cat., Museum Sztuki, Lodz, fig. 67 : "Kompozycja", 52 x 61 cm

1964 Board of Editors : Marian Minich, Maria Rubczynska, Janina Ladnowska "Rocznik Muzeum Sztuki w Łodzi 1930-1962", Museum Sztuki w Łodzi, p. 82, color

1966 Marian Minich : "O nowa organizacje muzeów Sztuki", in : *Sztuka Współczesna*, vol. II, Kraków, fig. no. 40

1970 Emiel Bergen, "Georges Vantongerloo", *Výtvarné Umění*, 4, Prague, fig. 167

1971 cat. Museum Sztuki, Lodz, fig. no. 102

1974 cat., Kunstmuseum Zurich, fig. no. 264

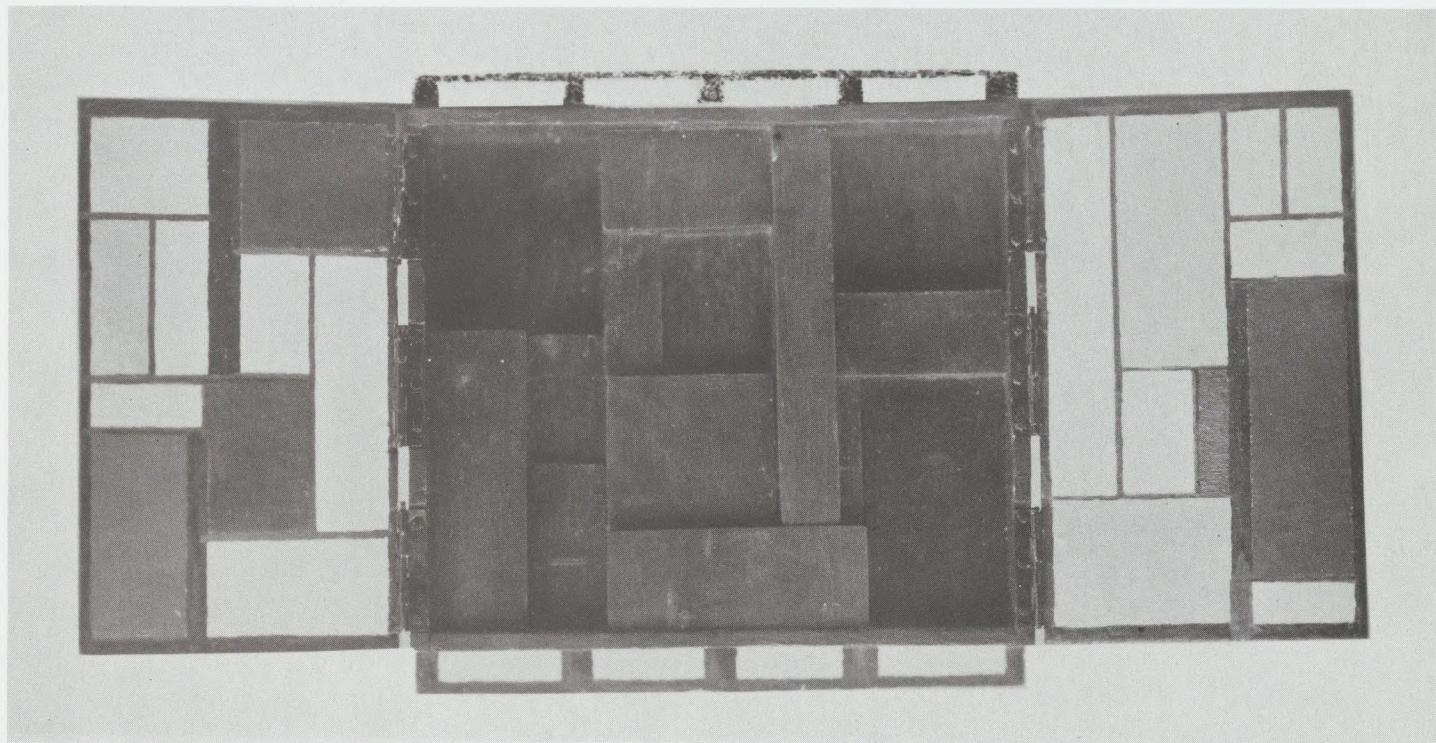
1974 exh. cat. "Vordemberge-Gildewart Remembered", Gall. Annely Juda, London, p. 33, above on the right : reproduction of an art book, page : "néoplasticiens" : (1930), *Cahiers d'Art*, no. 1, Paris

1977 cat. Centre Pompidou, Paris, p. 396

1979 cat. *Origini dell'Arti*, Palazzo Reale, Milan, cat. no. 536, (from Lodz coll.)

Collections

- 1) Museum Sztuki Lodz (Kompozycja, 52 x 61 cm)
- 2) Marinetti (38 x 33 cm)
- 3) Neuhaus (38 x 33 cm)



22

Triptych

Menton 1921 - Oil and mahogany - closed 13² cm, open 13 x 26 cm

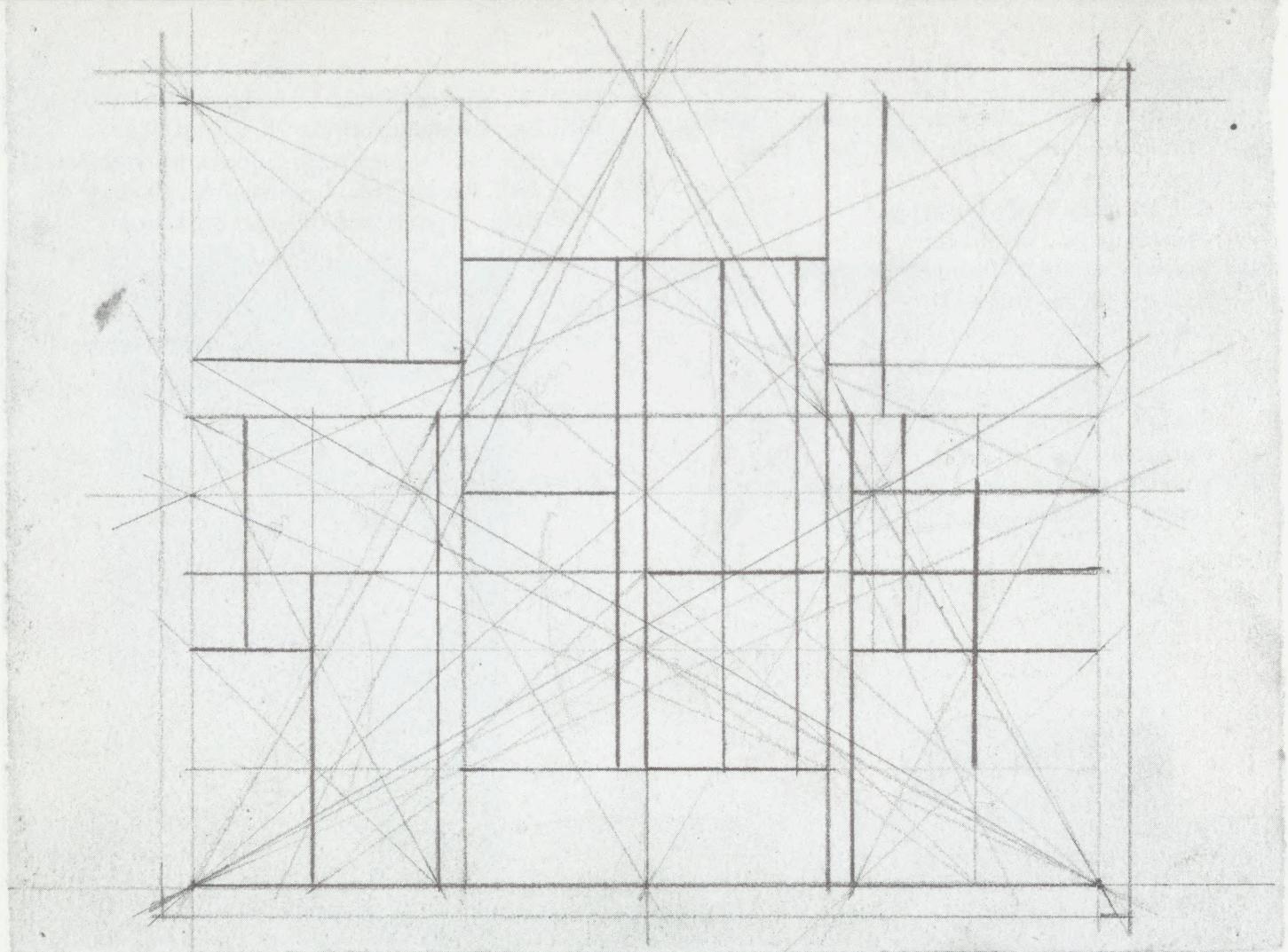
Illustrations

1926 Hannes Mayer, "Die Neue Welt", special offprint from July issue of the magazine "Das Werk", 7, p. 208

1949 Michel Seuphor, "L'Art Abstrait, Ses Origines, Ses Premiers Maîtres", Paris, p. 274

Collection

Gift to Arp, who passed it on to Van Eyck : "Arp a payé Van Eyck avec mon travail contre une traduction"



23

Composition violet-indigo (7th minor)

Menton 1921 - Oil on canvas - 13.5 x 8.65 cm

Exhibition

1929 Exposicion de Arte Moderno Nacional y Extranjero, Barcelona

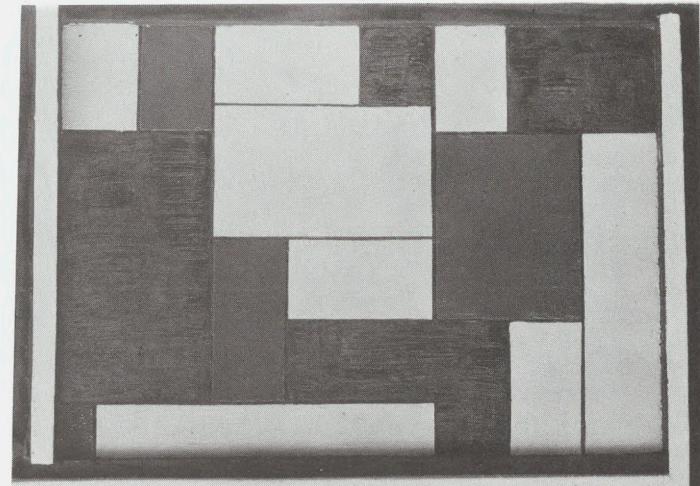
Illustrations

1924 Georges Vantongerloo "L'Art et son Avenir", De Sikkel, Antwerp, fig. 20

1957 Karl Gerstner, "Kalte Kunst; – zum Standort der Heutigen Malerei", Arthur Niggli Ed., Teufen, fig. 23

Note

Vantongerloo's work catalogue mentions that he gave the painting to Arp, who gave it to the Basel Museum.



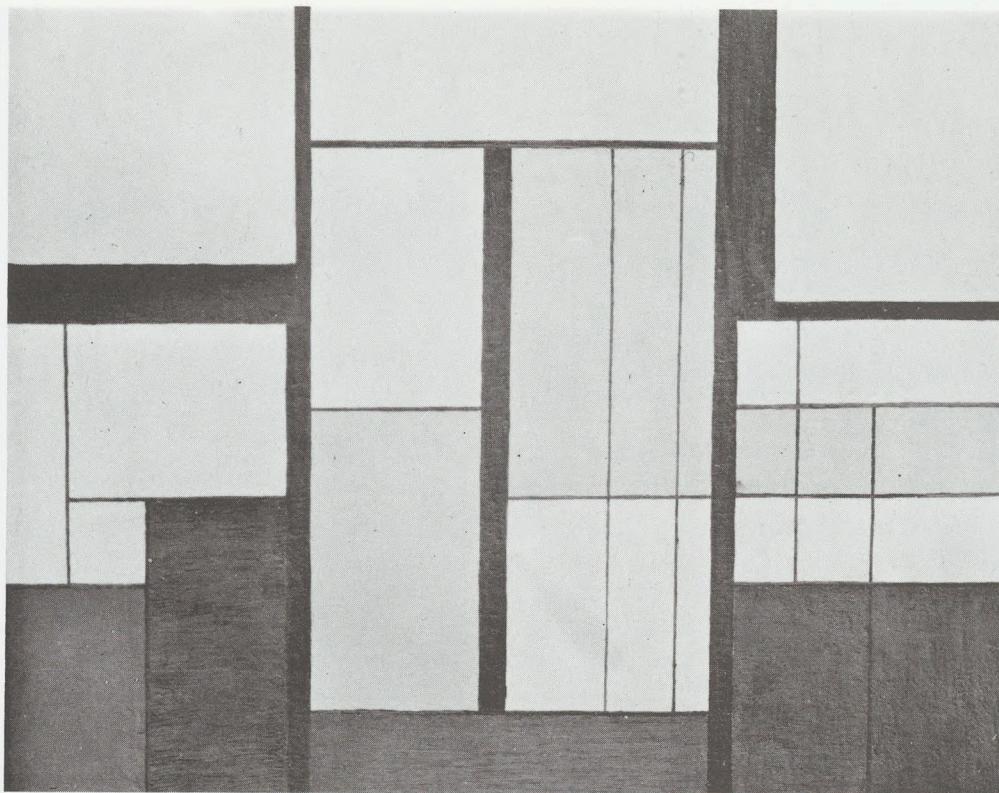
23b

Variation on no. 23

1921 - Casein on wood - 28 x 19.5 cm

Collection

Max Bill



24

Composition II seventh indigo violet
from the equilateral triangle

Menton 1921 - Oil - 36 x 31 cm

Exhibitions

- 1926 International Exhibition of Modern Art, New York (arranged by the Société Anonyme for the Brooklyn Museum)
- 1971-72 Georges Vantongerloo, Dusseldorf
- 1972 "Naar een Zuiver Beelden", Brussels
- 1976 Aspekte Konstruktiver Kunst, Coll. McCrory, Dusseldorf
- 1977 id., Zurich
- 1977 id., Aspects Historiques du Constructivisme, Paris
- Louisiana, Buffalo, Stockholm, Geneva, Tel Aviv, Hovikodden

Illustrations

- 1951 Tomas Maldonado, "Georges Vantongerloo", Nueva Vision, no. 1, Buenos Aires, p. 19
- 1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf, color
- 1977 cat. Coll. McCrory, Kunsthaus Zurich, title page, color
- 1977 cat. id., Musée d'Art de la Ville de Paris, Paris
- 1977 cat. id., Tel Aviv, color

Collection

McCrory Corporation, New York

Note

Composition III in green-blue - 1921 - no dimensions given

Work photograph accompanying Vantongerloo's work catalogue marked on back : "Opuseul"

25

Interrelation of volumes

Menton 1921 - Mahogany - no dimensions registered

Collection

Sarkes, Brazil

26

Interrelation of volumes

Menton 1921 - Mahogany - 42 x 15 x 14 cm

Exhibitions

- 1929 Abstrakte und surrealistische Malerei und Plastik, Zurich
- 1930 id., Die Juryfreien, Munich
- 1936 Cubism and Abstract Art, New York
- 1943 Georges Vantongerloo, 1909-1939, Paris
- 1949 Kandinsky, Lissitzky, Mondrian, Seuphor, Schwitters, Täuber-Arp, Van Doesburg, Vantongerloo, New York
- 1968 Plus by Minus, Buffalo, New York

Illustrations

- 1924 Georges Vantongerloo "L'Art et son Avenir", De Sikkel, Antwerp, fig. 21
- 1925 eds. Arp/Lissitzky "Kunst-ismen" Ed. Eugen Rentsch, Zurich, ..., p. 14, fig. 76

1931 Kobro / Strzemiński, Biblioteki A.R., no. 2, Łódź,
fig. 25

1953 Art Digest, vol. 27, no. 7, January, New York

1967 Margit Staber, "Georges Vantongerloo", Werk,
6, Winterthur, p. 354

1967 cat. "Expo 67", Montreal, Canada, p. 49 (not
exhibited)

1968 Maurice Besset "Qui Etait Le Corbusier?", Skira,
Geneva, p. 55

1968 cat. Albright-Knox Gallery

1969 H.H. Arnason "A History of Modern Art –
Painting - Sculpture - Architecture", Thames &
Hudson, London

Collection

Museum of Modern Art, New York
Gift of Sylvia Neumann, 1959

27

Construction of interrelation of volumes
from the inscribed square and the circumscribed
square of a circle

Menton 1924 - Cement - 25 x 25 x 35 cm

Exhibitions

1926 International Exhibition of Modern Art, New
York (arranged by the Société Anonyme for the
Brooklyn Museum)

1927 id., Anderson Galleries, New York

1929 Abstrakte und surrealistische Malerei und Plastik,
Zurich

1930 id., Munich

1937 Konstruktivisten, Basel

1951 Moderne Kunst aus der Sammlung Peggy
Guggenheim, Zurich

Illustrations

1927 ABC, 2nd series, no. 2, Basel, p. 4, two views

1927 i 10, vol. 1, part 3, Amsterdam, p. 96, reprint :
Bakker, The Hague, 1963

1927 Contemporanul, vol. 6, no. 72, Bucarest, p. 8

1928 Allen, "Von Material zu Architektur" (according
to G.V.)

1929 cat. Kunsthaus, Zurich, plate 1

1930 Praesens (according to G.V.)

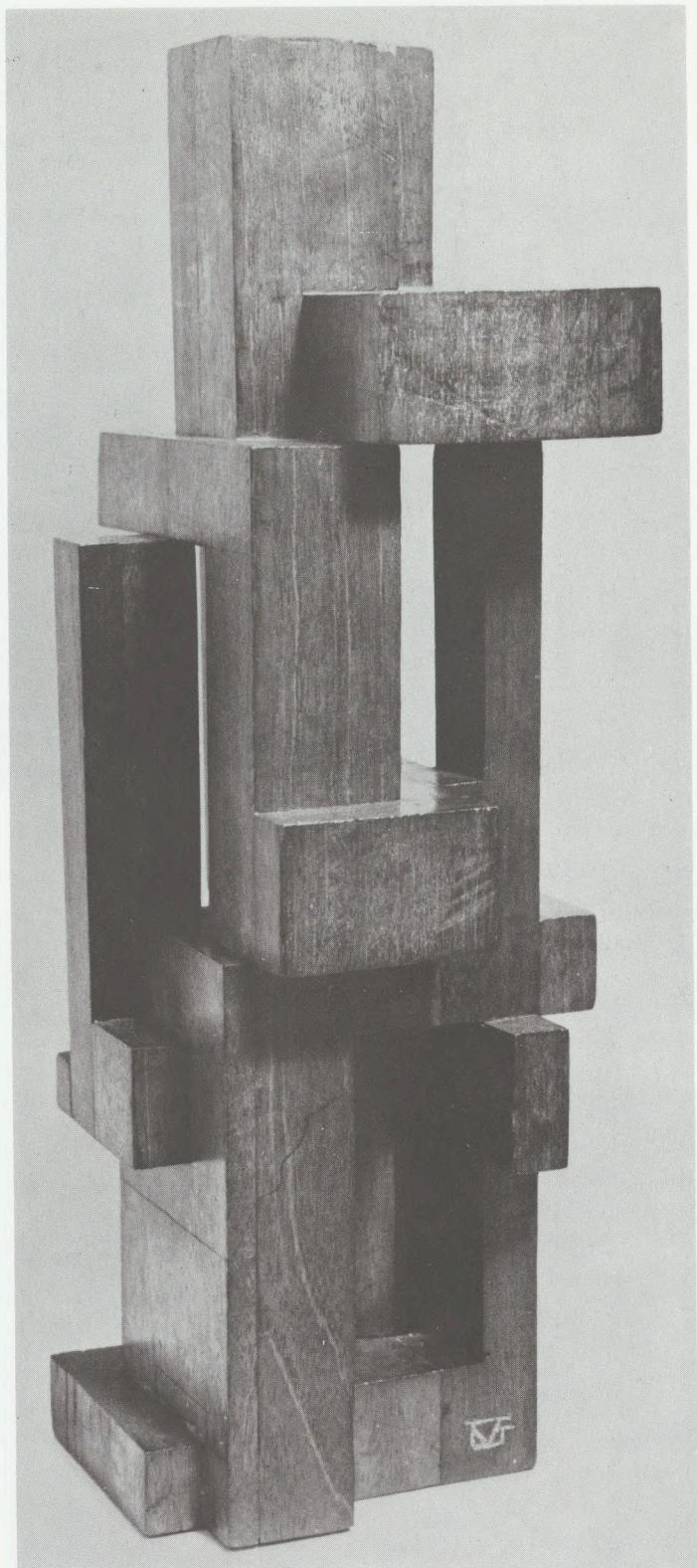
1931 Kobro/Strzemiński, Biblioteki A.R., no. 2, Łódź,
fig. 27

1937 Carola Giedion-Welcker "Moderne Plastik",
Zurich, p. 117

1942 ed. Peggy Guggenheim "Art of this Century",
New York, p. 88, (date of no. 27 incorrectly given
as 1918 instead of 1924)

1948 Georges Vantongerloo "Paintings, Sculptures,
Reflections", Wittenborn, New York, fig. 8

1951 Tomas Maldonado, "Georges Vantongerloo",
Nueva Vision, no. 1, December, Buenos Aires,
p. 19

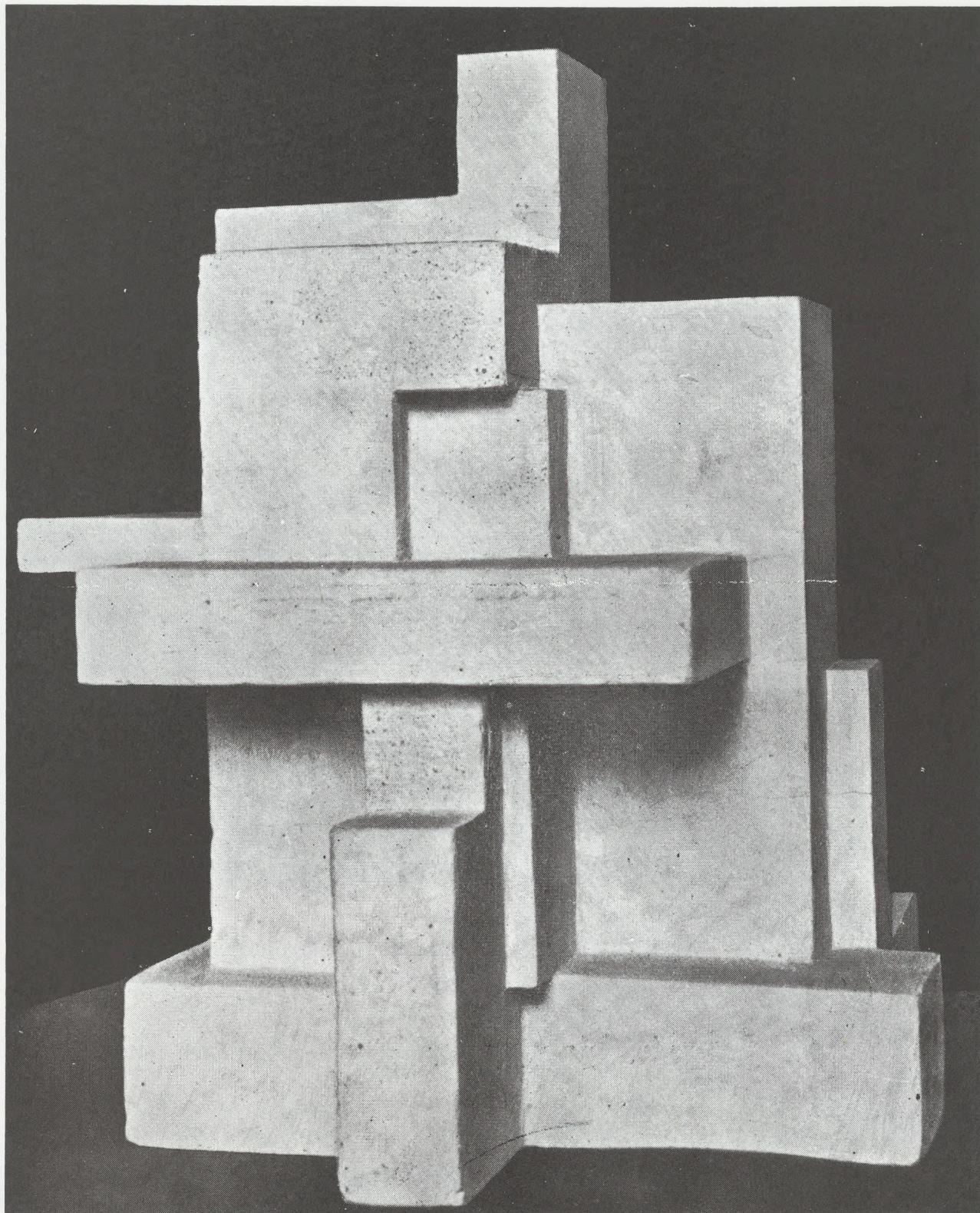


1951 cat. "Moderne Kunst aus der Sammlung Peggy
Guggenheim", Kunsthaus Zurich, fig. 168

1951 cat. Il Cenacolo, Florence, (date incorrectly given
as 1918 instead of 1924)

1952 or 1953 Vordemberge-Gildewart "De Stijl", Arti
Visive, September-October, Rome, fig. 2

1955 Piero Dorazio "La Fantasia dell' Arte nella Vita
Moderna", Polveroni e Quinti Editori, Rome
(no page nos.)



1955 Carola Giedion-Welcker "Plastik des 20. Jahrhunderts", Ed. Gerd Hatje, Stuttgart

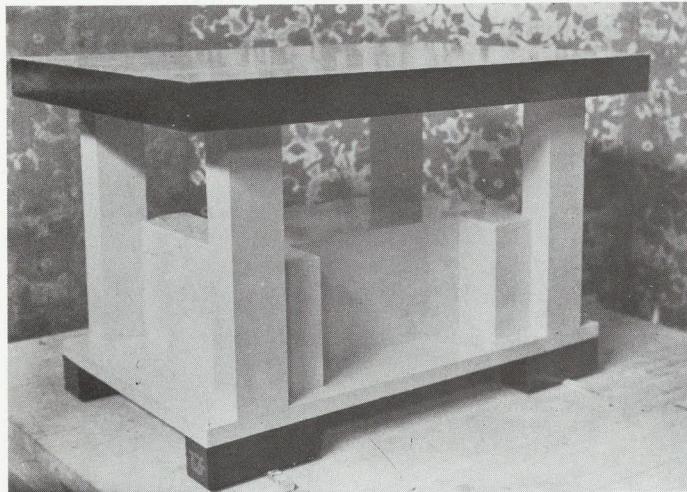
1968 Jack Burnham "Beyond Modern Sculpture", Braziller, New York (4th ed. 1975, p. 135)

1974 Tomas Maldonado, "Avanguardia e Razionalità... 1946-1974", Einaudi, Turin

1977 H.J. Albrecht "Skulptur im 20. Jahrhundert", Ed. Dumont, fig. 62

Collection

Peggy Guggenheim, Venice



28

Low table

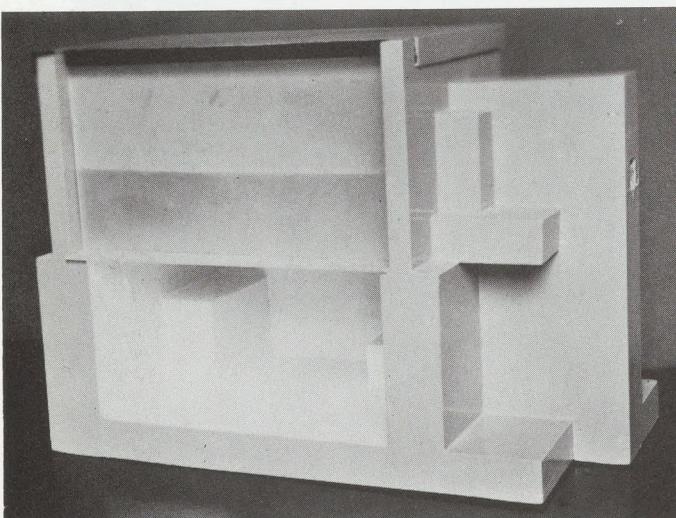
Menton 1925 - Wood painted yellow and black - 70 x 50 cm

Illustrations

1927 Vouloir, no. 25, Lille, center page, above on the left
 1978 Emiel Bergen "Georges Vantongerloo - Le Design, les Projets Architecturaux", +/o, Revue d'Art Contemporain, no. 23-24, Brussels, p. 64 above, p. 65 drawing

Collection

Delay



29

Desk lamp

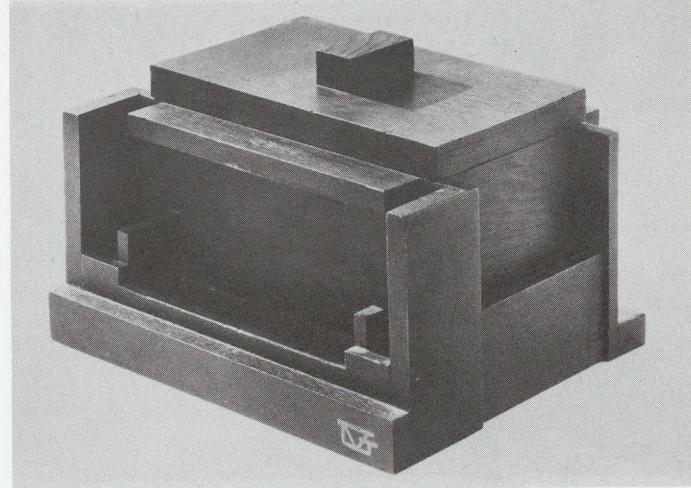
Menton 1926 - Wood, grey, white and black - 28 x 15 x 20 cm

Illustrations

1927 Vouloir, no. 25, Lille, center page, below on the right, on the left
 1978 Emiel Bergen "Georges Vantongerloo - Le Design, les Projets Architecturaux", +/o, Revue d'Art Contemporain, no. 23-24, Brussels, drawing p. 64

Collection

Sanders



30

Desk top

Menton 1925 - Wood, black - 25 x 20 x 15 cm

Exhibition

1973 Die Zwanziger Jahre, Zurich

Illustrations

1927 Vouloir, no. 25, Lille, center page, above on the left
 1973 cat., Kunstmuseum, Zurich, fig. 136, "Schreibtischaufsatz"
 1978 Emiel Bergen "Georges Vantongerloo - Le Design, les Projets Architecturaux", +/o, Revue d'Art Contemporain, no. 23-24, Brussels, p. 64, above

Collections

Sanders

Max Bill

31

Interrelation of volumes from the ellipsoid

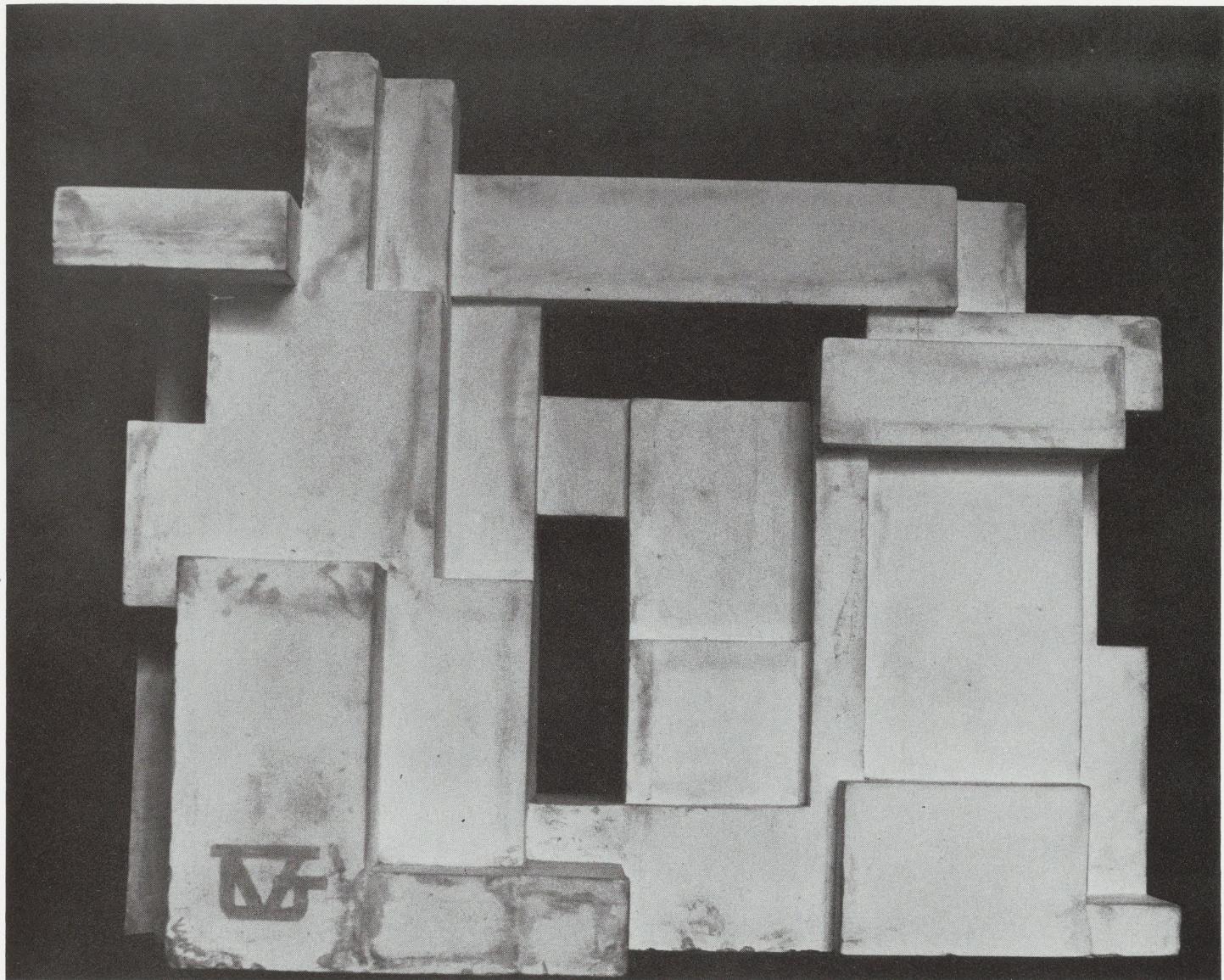
Menton 1926 - Plaster - 47 x 40 x 26 cm

Exhibitions

1929 Exposition d'Art Abstrait, Paris (according to G.V.)
 1931 Internationale Ausstellung - Plastik, Zurich
 1949 Les Premiers Maîtres de l'Art Abstrait, Paris

Illustrations

1927 i 10, Amsterdam, p. 96
 1930 Cercle et Carré, Paris, no. 1
 1931 Kobro / Strzeminski, Biblioteki A.R., no. 2, Lodz, fig. 26
 1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 9
 1959 Michel Seuphor "Die Plastik Unseres Jahrhunderts", Ed. Du Griffon, Neuchâtel, p. 58
 1963 Reprint i 10, Bakker, The Hague
 1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid, with drawing

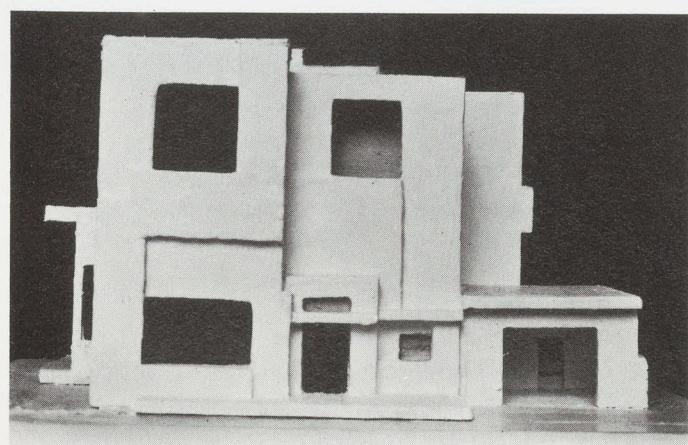


Collection
Lillian Florsheim, Chicago

32

Villa

Menton 1926 - Two plans-drawings - 1.25 x 0.65 m



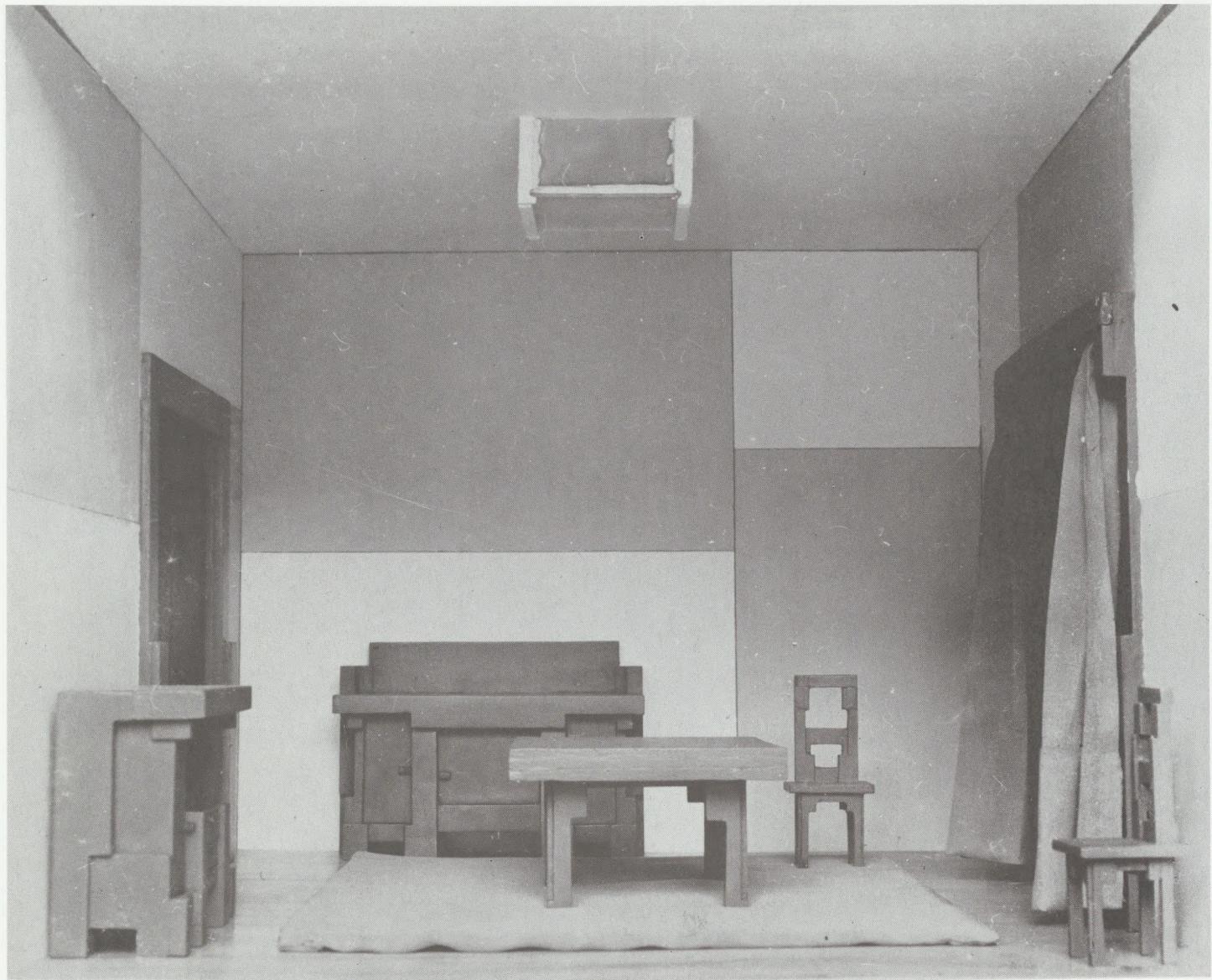
33
Villa model
Menton 1926 - Wood

34
Dining room

Menton 1926 - Two plans - projection, perspective, in color and two plans - drawings - Oil on plywood - 58 x 73 cm

Exhibitions

1926 International Exhibition of Modern Art, New York
1927 id., Anderson Galleries, New York
1970 L'Art en Europe autour de 1925 Strasbourg



Illustrations

1926 cat. International Exhibition of Modern Art, (arranged by the Société Anonyme for the Brooklyn Museum), New York, p. 51
 1970 cat. L'Art en Europe autour de 1925, Strasbourg, fig. 60
 1978 Emiel Bergen "Georges Vantongerloo - Le Design, les Projets Architecturaux", +/o, Revue d'Art Contemporain, no. 23-24, Brussels, p. 64, above

35

Dining room model

Menton 1926 - With furniture : table, chair, side-board, dresser - Painted wood

Illustrations

1927 Vouloir, no. 25, Lille, center page, above, on the right
 1927 "Voor de Vrouwen - Naar een Nieuwen Stijl", Het Volk, Holland (precise date unknown)

36

Interrelation of volumes from the cone

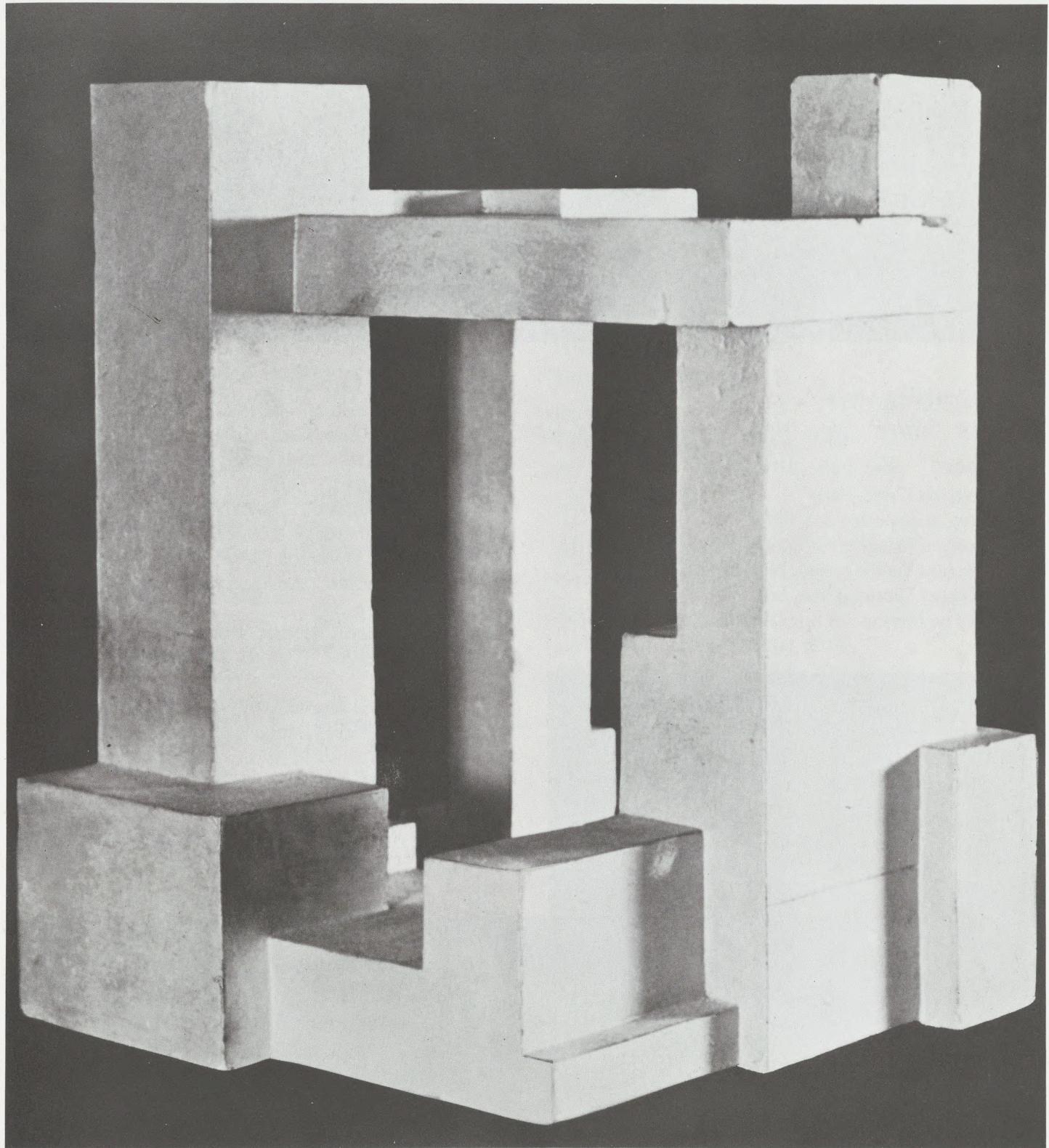
Menton 1927 - Plaster - 32 x 27 x 27 cm

Exhibitions

1929 Exposition d'Art Abstrait, Paris (according to G.V.)
 1931 L'Art Vivant en Europe, Brussels
 1931 Salon 1940, Paris
 1931 Internationale Ausstellung - Plastik, Zurich
 1943 Georges Vantongerloo, 1909-1939, Paris
 1953 Omaggio a Georges Vantongerloo, Rome
 1962 Georges Vantongerloo, London
 1963 i 10, Amsterdam

Illustrations

1927 i 10, Amsterdam
 1931 cat. Kunsthaus Zurich, plate 52
 1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 10
 1963 cat., folder i 10, Stedelijk Museum, Amsterdam



1966 Emiel Bergen "Georges Vantongerloo", Bulletin 4,
The Royal Museums of Fine Arts in Belgium, p. 291

1972 Juan Daniel Fullaondo, "Georges Vantongerloo
desde El Stijl a la Aurora Boreal", Nueva Forma,
no. 75, Madrid

Collection

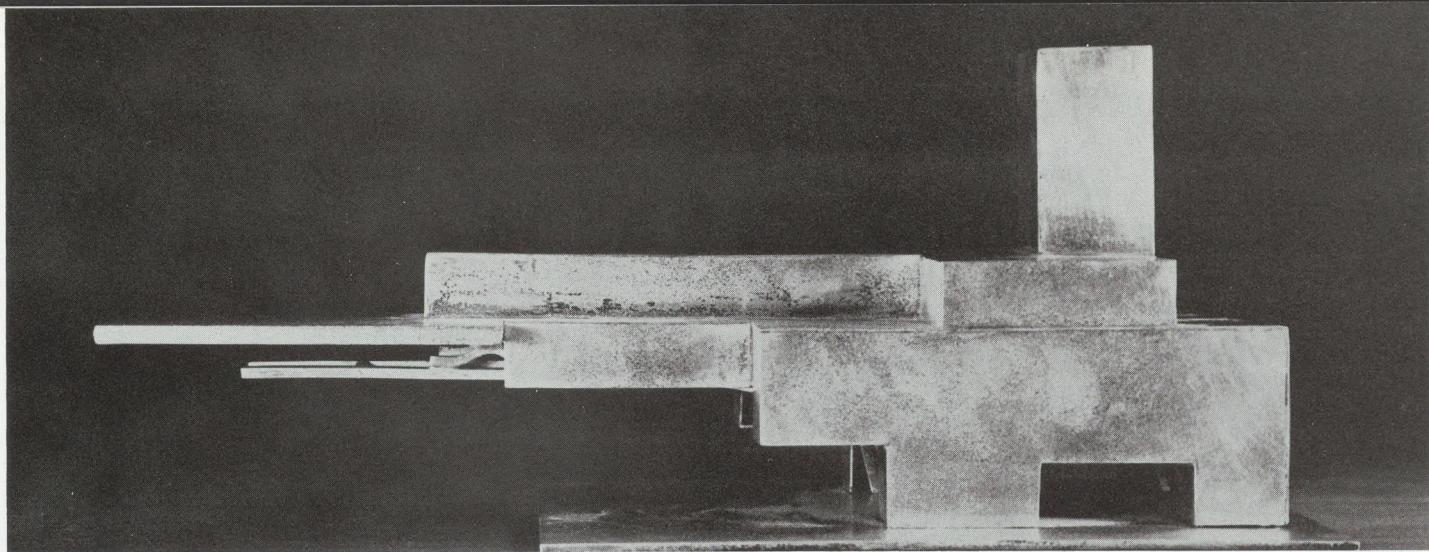
Musée National d'Art Moderne, Centre National d'Art
et de Culture Georges Pompidou, Paris

37

Design for Mr. Sanders' hallway
Amsterdam 1927 - Plaster - no dimensions given

Collection

Sanders



38

Airport building : type A, series A

Paris 1928 - Silvered copper - model 45 x 22 x 10 cm -

Exhibitions

1930 Cercle et Carré, Paris

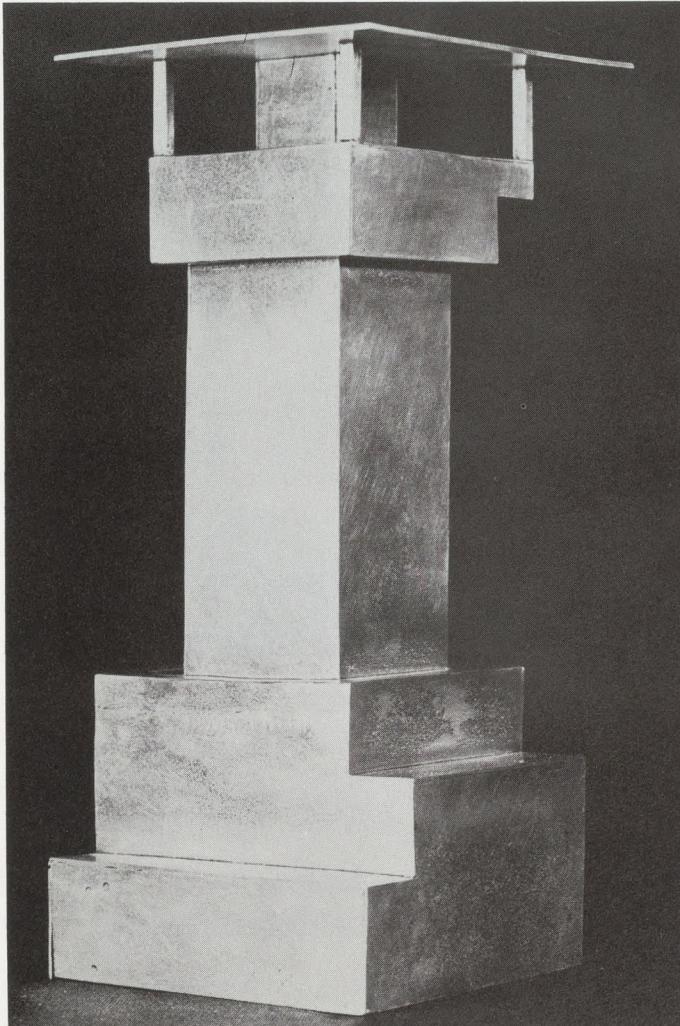
1930 Aéronautique et l'Art, Paris

1943 Georges Vantongerloo, 1909-1939, Paris

1953 Georges Vantongerloo, New York

1962 Georges Vantongerloo, London

1963-64 The Museum of our Dreams, Stockholm



Illustrations

1930 Cercle et Carré, no. 3, Paris

1932 Le Miroir du Monde, vol. 3, 18.6, Paris, p. 724

1953 cat. Rose Fried Gallery, New York

1953 Sidney Geist "Two Pure", Art Digest, 1.5, p. 15

1959 Gert Marcus, "Vantongerloo's Arkitekturprojekt", Arkitektur, no. 12, Stockholm, p. 257

1962 cat. Marlborough, London, p. 50

1962 Kenneth Frampton "The Work of Georges Vantongerloo", Architectural Design, Nov., London, p. 543

1963 cat. Moderna Museet, Stockholm, fig. 85

1966 Emiel Bergen "Georges Vantongerloo", Bulletin 4, p. 285

The Royal Museums of Fine Arts in Belgium,

1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

1978 Emiel Bergen, "Georges Vantongerloo - Le Design, les Projets Architecturaux", +/o, Revue d'Art Contemporain, no. 23-24, Brussels

39

Airport : type A, series B, for private person

Paris 1928 - Silvered copper - model 30 x 15 x 12.5 cm

Exhibitions

1930 Cercle et Carré, Paris

1930 Aéronautique et l'Art, Paris

1953 Georges Vantongerloo, New York

1962 Georges Vantongerloo, London

Illustrations

1930 Cercle et Carré, no. 3, Paris

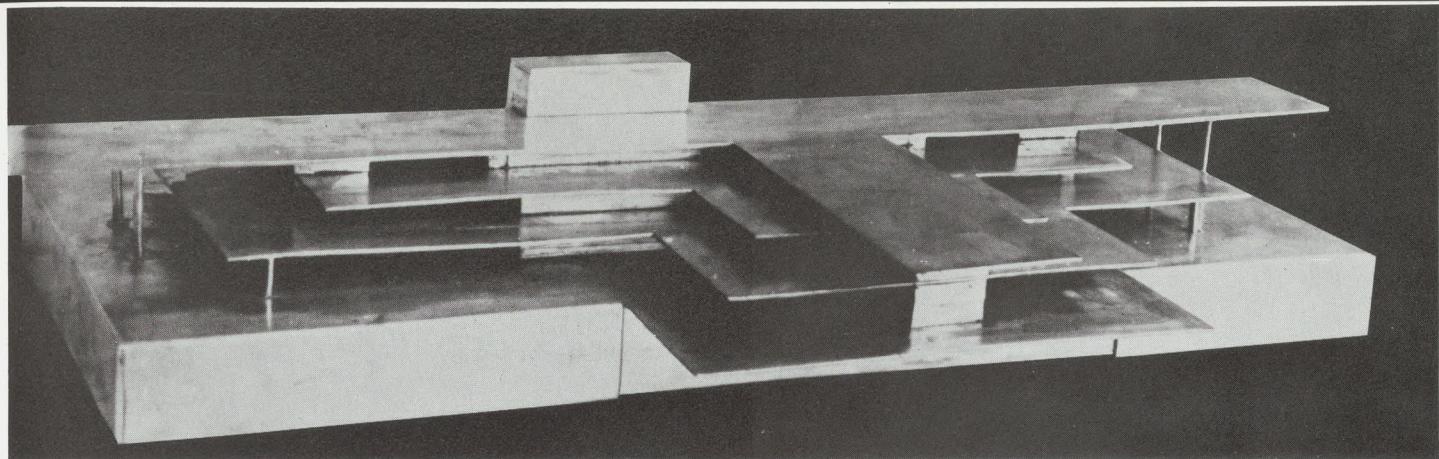
1932 Le Miroir du Monde, vol. 3, 18.6, Paris, p. 723

1959 Gert Marcus, "Vantongerloo's Arkitekturprojekt", Arkitektur, no. 12, Stockholm, p. 257 f

1962 cat. Gall. Marlborough, London, p. 50

1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

1978 Emiel Bergen, "Georges Vantongerloo - Le Design, les Projets Architecturaux", Revue d'Art Contemporain, no. 23-24, Brussels



40

Airport : type B, series A

Paris 1928 - Silvered copper - model 37.5 x 20 x 6.5 cm

Exhibitions

1930 Cercle et Carré, Paris

1930 Aéronautique et l'Art, Paris

1943 Georges Vantongerloo, 1909-1939, Paris

1962 Georges Vantongerloo, London

Illustrations

1930 Cercle et Carré, no. 3, Paris

1932 Le Miroir du Monde, no. 12, Paris

1959 Gert Marcus, "Vantongerloo's Arkitekturprojekt", Arkitektur, no. 12, Stockholm, p. 257

1962 cat. Marlborough, London, p. 50

1966 Emiel Bergen "Georges Vantongerloo", Bulletin 4, The Royal Museums of Fine Arts in Belgium, p. 285

1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid, p. 50

1978 Emiel Bergen "Georges Vantongerloo - Le Design, les Projets Architecturaux", +/o, Revue d'Art Contemporain, no. 23-24, Brussels

41

Airport : type A, series A

Paris 1928 - 75 x 65 cm

Exhibitions

1930 Aéronautique et l'Art, Paris

1953 Georges Vantongerloo, New York

42

Airport : type A, series B

Paris 1928 - Drawing - 66 x 56 cm

Exhibitions

1930 Aéronautique et l'Art, Paris

1953 Georges Vantongerloo, New York

43

Airport : type B, series A

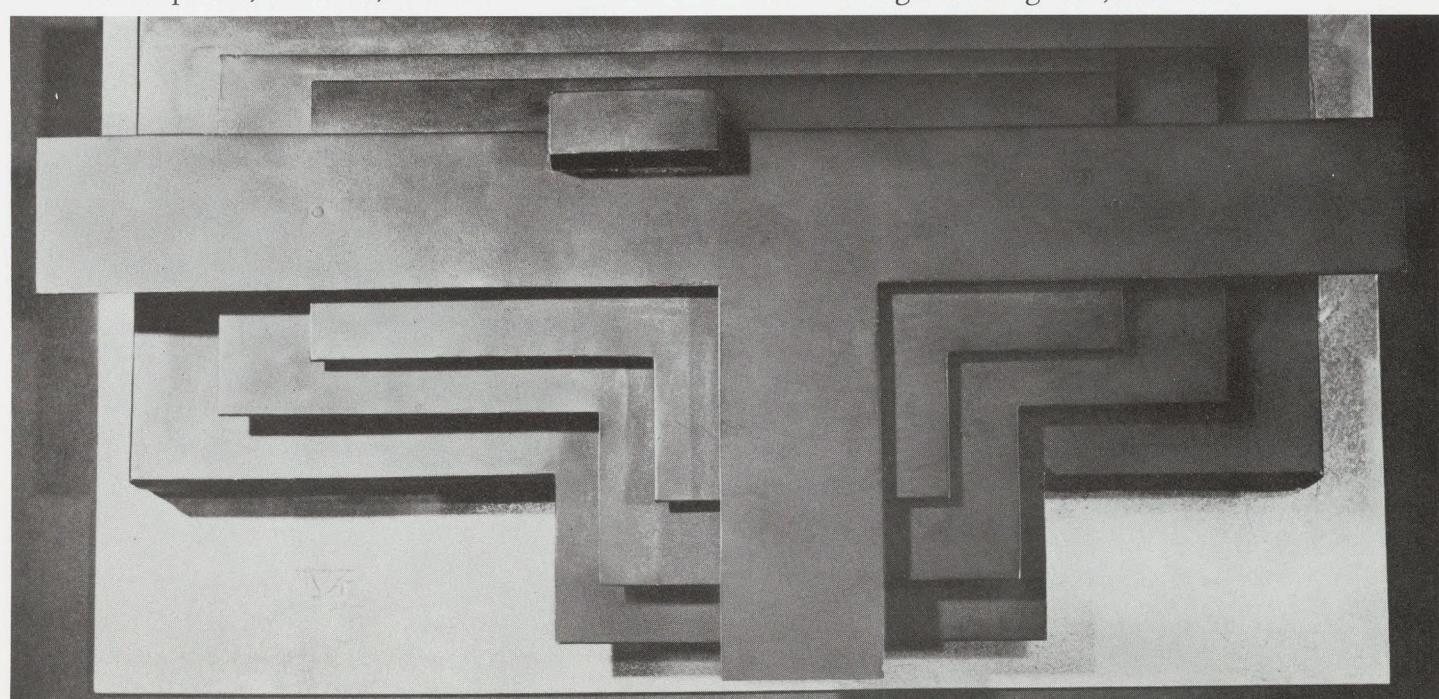
Paris 1928 - Drawing - 75 x 65 cm

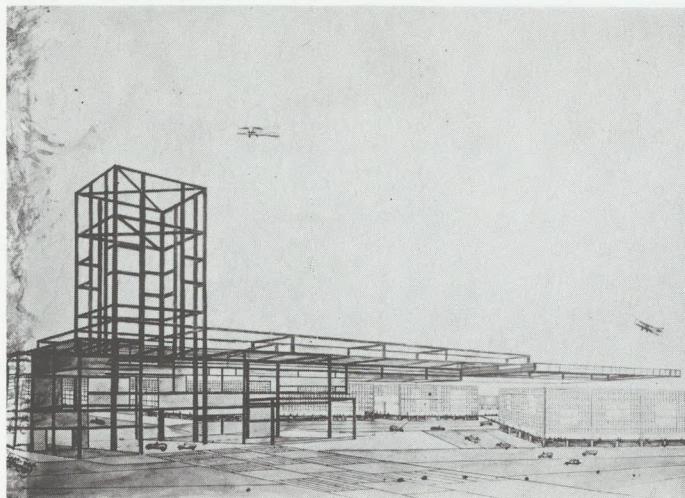
Exhibitions

1930 Aéronautique et l'Art, Paris

1935 L'Art Mural, Paris

1953 Georges Vantongerloo, New York





44

City with airport

Paris 1928 - Watercolor - 1.05 x 0.73 cm

45

Airport design – cross-section of a bridge

Paris 1928 - Drawing - 1.10 x 0.70 m

46

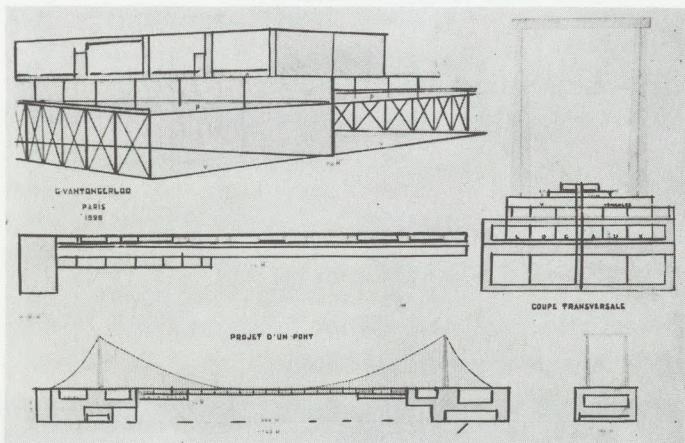
Design for a bridge – sections

Paris 1928 - Drawing - 1.05 x 0.73 m

Exhibitions

1929-30 "Présenté à la Société Intercommunale de la Rive Gauche de l'Escaut à Anvers", Antwerp

1935 L'Art Mural, Paris



47

Design for a bridge – levels, sections

Paris 1928 - Drawing - 1.10 x 0.75 m

Exhibitions

1929-30 "Présenté à la Société Intercommunale de la Rive Gauche de l'Escaut à Anvers", Antwerp

1935 L'Art Mural, Paris

48

Total design for a bridge :
section – transversal, lateral, levels, function

Paris 1928 - Drawing - 2.10 x 1.10 m

Exhibitions

1929-30 "Présenté à la Société Intercommunale de la Rive Gauche de l'Escaut à Anvers", Antwerp

1935 L'Art Mural, Paris

49

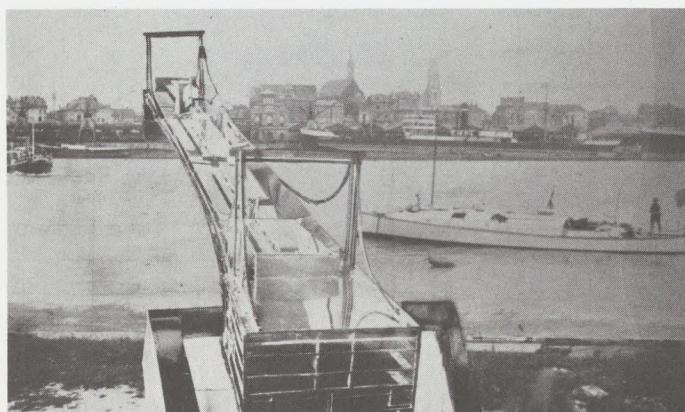
Plan representing the angle of circulation

Paris 1928 - Drawing - dimensions unknown

Exhibitions

1929-30 "Présenté à la Société Intercommunale de la Rive Gauche de l'Escaut à Anvers", Antwerp

1953 Georges Vantongerloo, New York



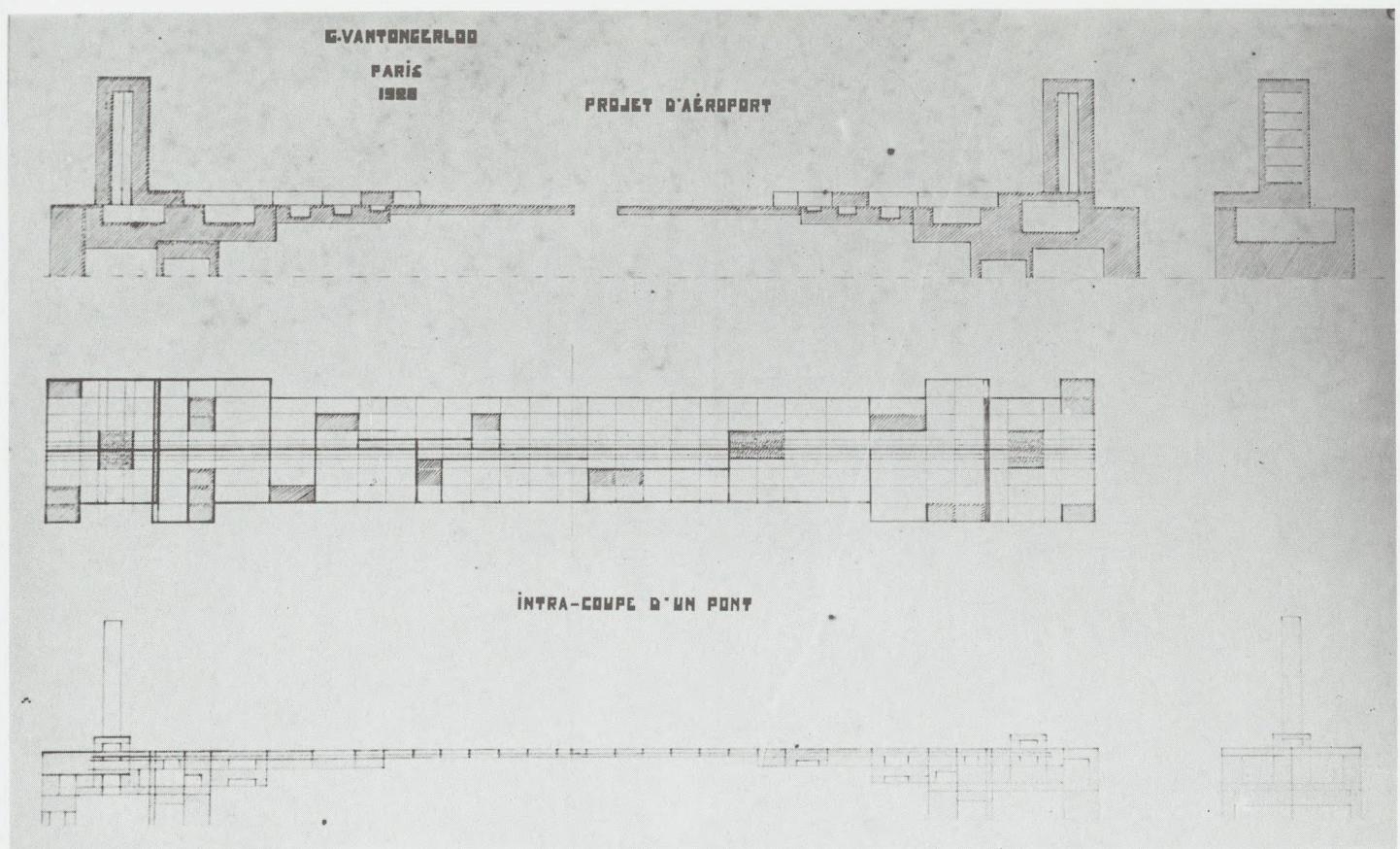
50

Bridge (base, equilateral hyperbola $xy = k$)

Paris 1928 - Copper, aluminum, glass -
90 x 37.5 x 25 cm

Exhibition

1929-30 "Présenté à la Société Intercommunale de la Rive Gauche de l'Escaut à Anvers", Antwerp



51

Proposal for a bridge

Paris 1928 - Drawing - 400 x 80 cm

Exhibitions

1935 L'Art Mural, Paris

1962 Georges Vantongerloo, London

Illustrations

1932 Le Miroir du Monde, vol. 3, 18.6, Paris, p. 724

1962 Kenneth Frampton "The Work of Georges Vantongerloo", Architectural Design, November, London, p. 543

1962 cat. Marlborough, London, p. 51

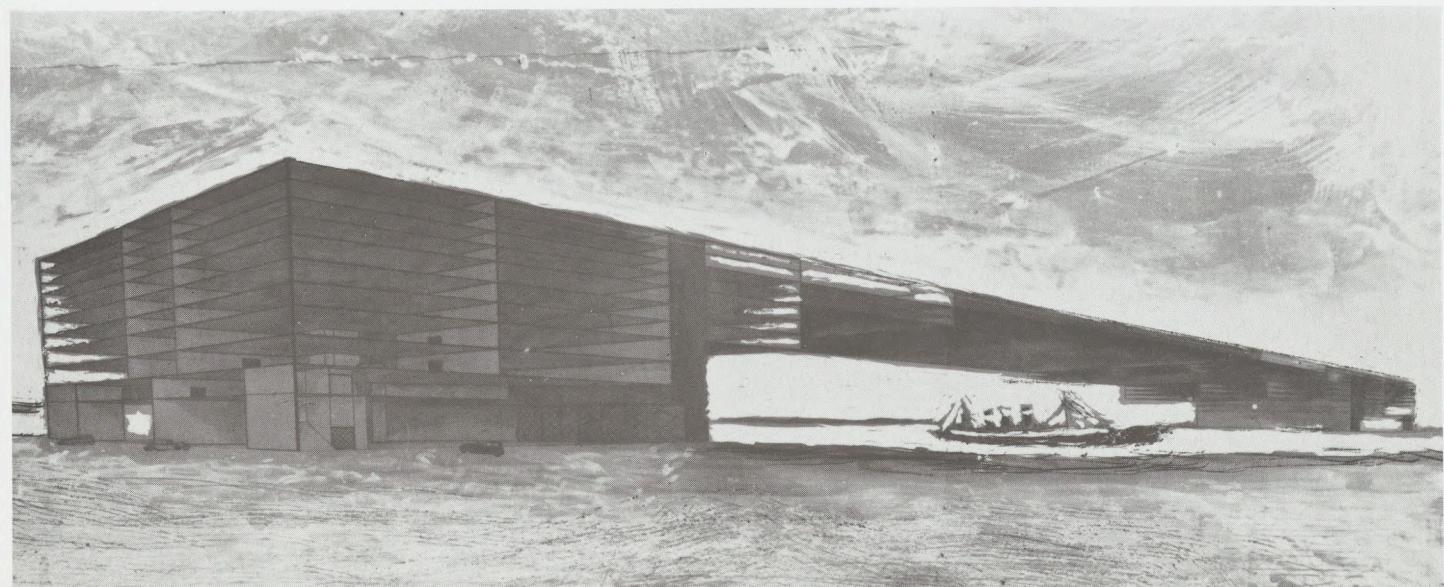
1966 U. Apollonio "E Morto Georges Vantongerloo", Casabella 301, Milan, fig. 25

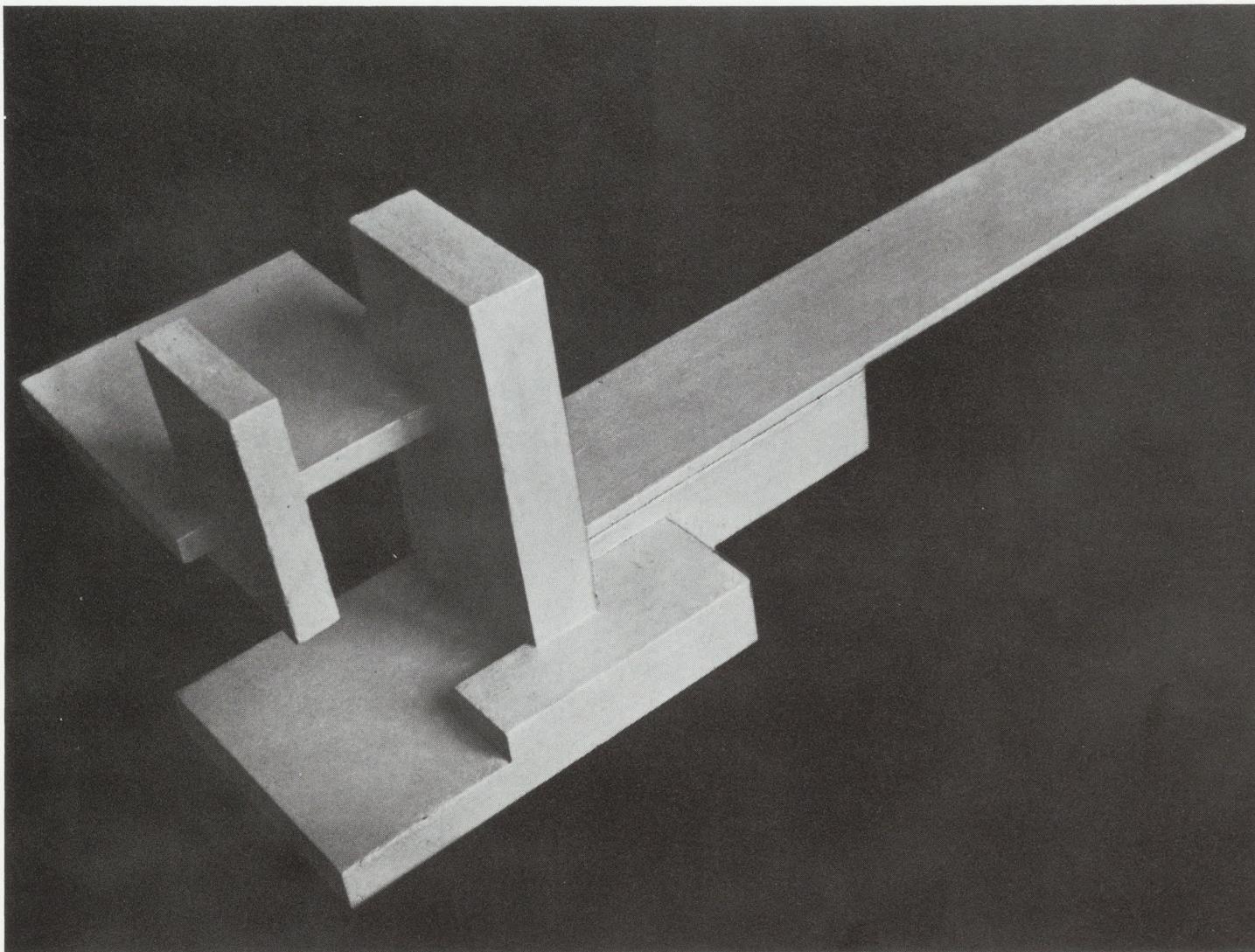
1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

Literature

1930 De Munck, "Naar de Oplossing van de Schelde-oeververbinding te Antwerpen", Gazet van Beveren-Waas, no. 44, vol. 47, Flemish-Catholic weekly magazine, p. 1 f

1955 Georges Vantongerloo, 44de, p. 5





52

Composition in the equilateral triangle
Paris 1929 - Metal - 12.5 x 11 cm

Collection

Binia Bill

53

Composition in the equilateral triangle
Paris 1929 - Enamel/metal - 12.3 x 10.7 cm

Collection

Aja Petzold-Müller, Basel

54

Construction of the relations of the volumes
that derives from the equilateral hyperbola $xy = k$
Paris 1929 - Cement : 35 x 15 x 5 cm -
brass : 105 x 45 x 45 cm

Exhibitions

1929 Abstrakte und surrealistische Malerei und Plastik,
Zurich
1930 id., Die Juryfreien, Munich
1934 Abstraction-Création, Paris
1937 Konstruktivisten, Basel
1970 L'Art en Europe autour de 1925, Strasbourg
(gouache study with w.c. no. 57)

Illustrations

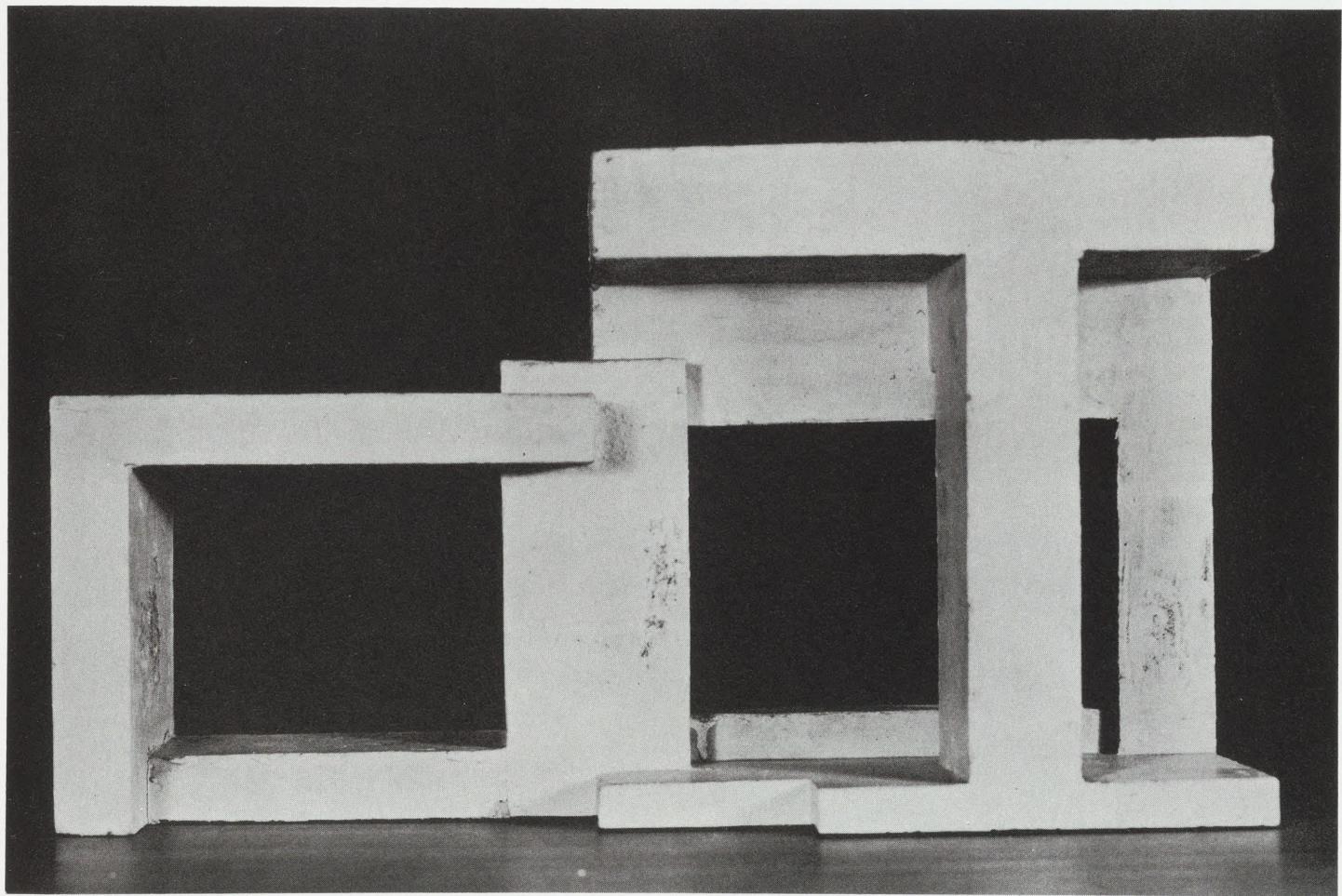
1931 Kobro/Strzeminski, Bibljoteki A.R., no. 2, Lodz,
fig. 28
1933 Abstraction-Création, no. 2, Paris
1948 Georges Vantongerloo "Paintings, Sculptures,
Réflexions", Wittenborn, New York, fig. 11
1955 "Documentos : Una Pagina de Georges Vantongerloo" in : Ver y Estimar, no. 6, Buenos Aires,
p. 8

1975 Jack Burnham "Beyond Modern Sculpture", Braziller, New York, fig. 46, lit. p. 136 ff.
1979 Valentina Anker "Max Bill...", Ed. L'Age d'Homme, Lausanne, p. 42 (wrong date); drawing

Collection

Hein. Salomonson, Amsterdam

The sculpture was destroyed in World War II but was reconstructed in 1979 under the supervision of Max Bill



55

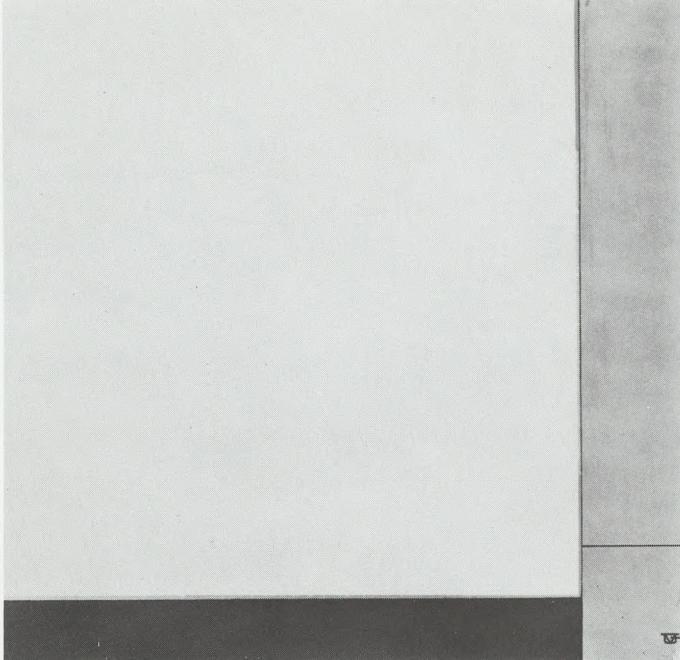
Variation on a square circumscribed by a circle
Paris 1929 - Cement painted with oil - 52 x 28 x 28 cm

Exhibitions

1929 Abstrakte und surrealistische Malerei und Plastik, Zurich
1930 id., Die Juryfreien, Munich
1962 Georges Vantongerloo, London
1977 Tendenzen der Zwanziger Jahre, Berlin

Illustrations

1962 cat. Gall. Marlborough, London, p. 16
1962 Kenneth Frampton "The Work of Georges Vantongerloo", Architectural Design, November, London, p. 542
1966 U. Apollonio "E Morto Georges Vantongerloo", Casabella 301, Milan, fig. 12
1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid



56

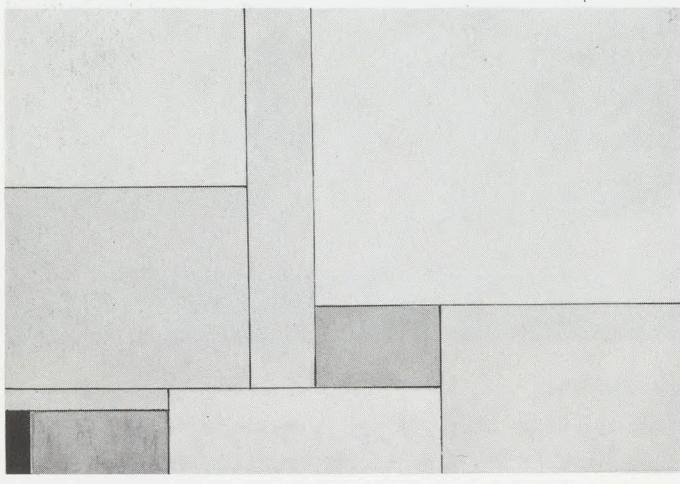
Composition derived from the inscribed and circumscribed square of a circle, violet colored
Paris 1929 - Oil - 70 x 68 cm

Exhibitions

- 1930 Art Contemporain, Stockholm
- 1950 Museum of Non-Objective Painting, Loan Exhibition, New York
- 1953 Omaggio a Georges Vantongerloo, Rome
- 1962 Georges Vantongerloo, London
- 1977 Tendenzen der Zwanziger Jahre, Berlin (cat. no. 1/481)

Illustrations

- 1932 Abstraction-Création, no. 1, Paris
- 1948 Georges Vantongerloo, "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 12
- 1962 cat. Gall. Marlborough, London, p. 17
- 1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid



57

Composition derived from the equilateral hyperbola $xy = k$ with green and red harmony
Paris 1929 - Oil on canvas - 75 x 51 cm

Exhibitions

- 1930 Cercle et Carré, Paris
- 1930 Produktion Paris, Zurich
- 1931 L'Art Vivant en Europe, Brussels
- 1944 Konkrete Kunst, Basel
- 1949 Pevsner, Vantongerloo, Bill, Zurich
- 1970 L'Art en Europe autour de 1925, Strasbourg
(a gouache study for w.c. no. 57 " $xy = k$ ", together with w.c. no. 54, 18 x 12 cm)

Illustration

- 1930 cat. Kunstsalon Wolfsberg, Zurich, fig. 82

Collections

- Carola Giedion-Welcker, Zurich
- Prof. Dr. med. Andreas Giedion, Zurich

58

Composition in the cone with orange color

Paris 1929 - Oil on canvas - 60 x 60 cm

Exhibitions

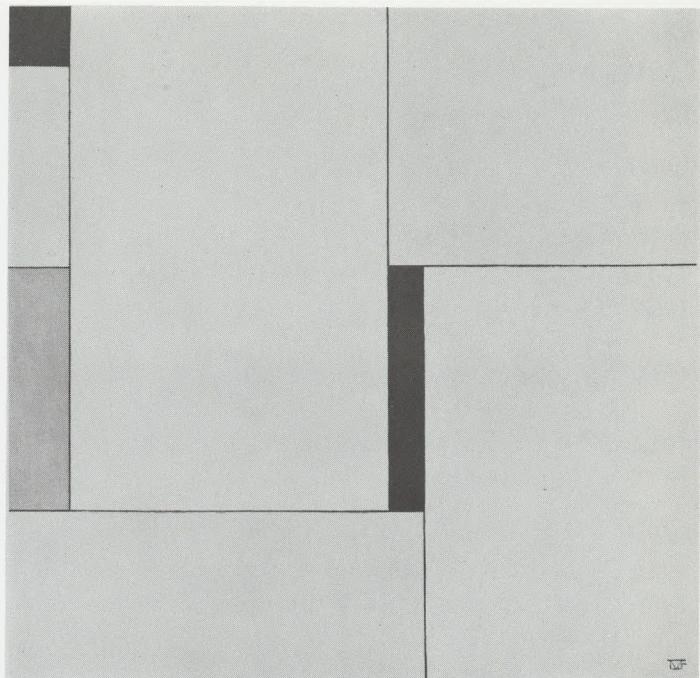
- 1930 Cercle et Carré, Paris
- 1930 Produktion Paris, Zurich
- 1934 Abstraction-Création, Paris
- 1943 Georges Vantongerloo, 1909-1939, Paris
- 1949 Pevsner, Vantongerloo, Bill, Zurich
- 1950 Museum of Non-Objective Painting, Loan Exhibition, New York
- 1979 Line and Movement, London

Illustrations

- 1948 Georges Vantongerloo, "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 13
- 1961 Michel Seuphor "Abstract Painting", New York, color, fig. 66
- 1963 Michel Seuphor "La Peinture Abstraite en Flandre", Ed. Arcade, Brussels, p. 126, color
- 1976 Angelica Zander Rudenstine "Georges Vantongerloo", The Guggenheim Museum Collection, Paintings 1880-1945, vol. II, p. 663
- 1979 cat. Gall. Annely Juda, London, p. 34

Collection

Guggenheim Foundation, New York (purchased 1951)



59

Composition in the ellipse with green and blue harmony

Paris - Oil on canvas - 74 x 66 cm

Exhibitions

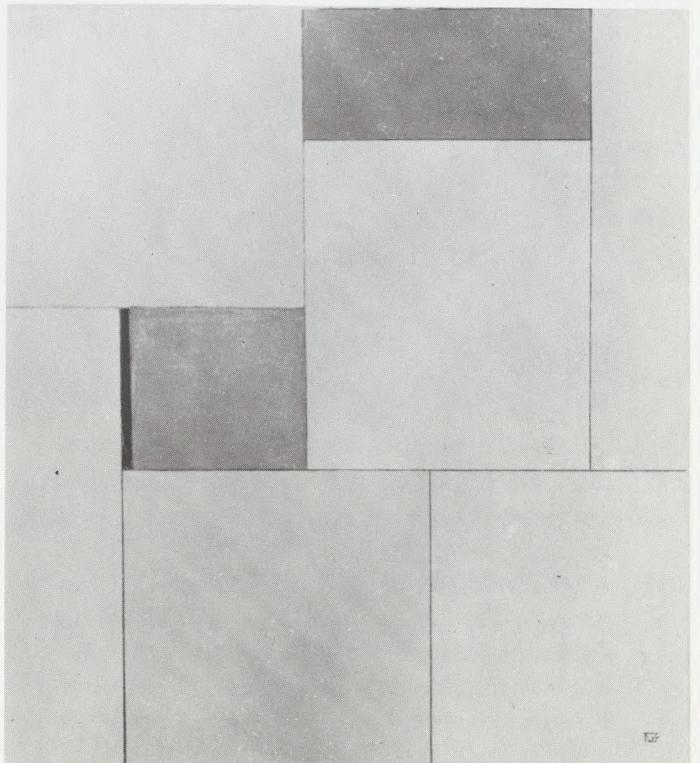
- 1930 Art Contemporain, Stockholm
- 1951 Painters of De Stijl, New York
- 1965 The Classic Spirit in 20th Century Painting, New York

Illustrations

- 1964 Michel Seuphor "La Peinture Abstraite", Flammarion, Paris, p. 66, color
- 1965 cat. Gall. Sidney Janis, New York

Collection

Sylvia Pizitz, New York



60

Construction $y = -ax^2 + bx + 18$

Paris 1930 - Ebonite - 60 x 37 x 22.5 cm

Exhibitions

- 1934 Abstraction-Création, Paris
- 1936 Cubism and Abstract Art, New York
- 1943 Georges Vantongerloo, 1909-1939, Paris
- 1966 Georges Vantongerloo, Gedächtnisausstellung, Zurich
- 1969 Special Contribution Vantongerloo, Biennale, Nuremberg
- 1970 L'Art en Europe autour de 1925, Strasbourg
- 1971-72 Georges Vantongerloo, Dusseldorf

Illustrations

- 1933 Abstraction-Création, no. 2, Paris
- 1936 Alfred H. Barr, "Cubism and Abstract Art", MOMA, New York, p. 155, reprint 1974, fig. 155
- 1976 Angelica Zander Rudenstine "Georges Vantongerloo", The Guggenheim Museum Collection, Paintings 1880-1945, vol. II, p. 665, fig. a, b, c

61

Composition derived from the equation

$y = -ax^2 + bx + 18$ with orange, green and violet harmony

Paris 1930 - Oil on canvas - 120 x 63 cm

Exhibitions

- 1934 Abstraction-Création, Paris
- 1937 Konstruktivisten, Basel
- 1951 Arp, Bruce, Delaunay, Diller... Vantongerloo, New York
- 1952 Coincidences - Arp, Bill, Dariel... Vantongerloo, New York
- 1968 Plus by Minus, Buffalo, New York
- 1971-72 Georges Vantongerloo, Dusseldorf
- 1978 Abstraction-Création, Münster, Paris

Illustrations

- 1963 Michel Seuphor "La Peinture Abstraite en Flandre", Ed. Arcade, Brussels, p. 31, color
- 1964 Michel Seuphor "La Peinture Abstraite", Flammarion, Paris, p. 66, color
- 1968 cat. Gall. Albright-Knox, Buffalo
- 1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf
- 1976 Die grosse Enzyklopädie der Malerei, Ed. Herder, Freiburg, Basel, Vienna, p. 6, color
- 1976 Angelica Zander Rudenstine "Georges Vantongerloo", The Guggenheim Museum Collection, Paintings 1880-1945, vol. II, p. 665
- 1978 cat. Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Musée d'Art Moderne de la Ville de Paris, Paris, p. 278

Collections

- Sylvia Pizitz, New York
- Hubertus Wald, Hamburg

62

Composition derived from the equation $y = -ax^2 + bx + 18$ with green, orange, red and black harmony

Paris 1930 - Oil on canvas - 120 x 68 cm

Exhibitions

- 1931 Salon 1940, Paris
- 1932 Salon 1940, Paris
- 1934 Abstraction-Création, Paris
- 1936 Porza, Paris
- 1949 Gallery Maeght, Paris
- 1950 Museum of Non-Objective Painting, Loan Exhibition, New York

Illustration

- 1976 Angelica Zander Rudenstine "Georges Vantongerloo", The Guggenheim Museum Collection, Paintings 1880-1945, vol. II, p. 664 and p. 666

Collection

- Guggenheim Museum, New York (purchased 1951)

63

Airport : metal construction

Paris

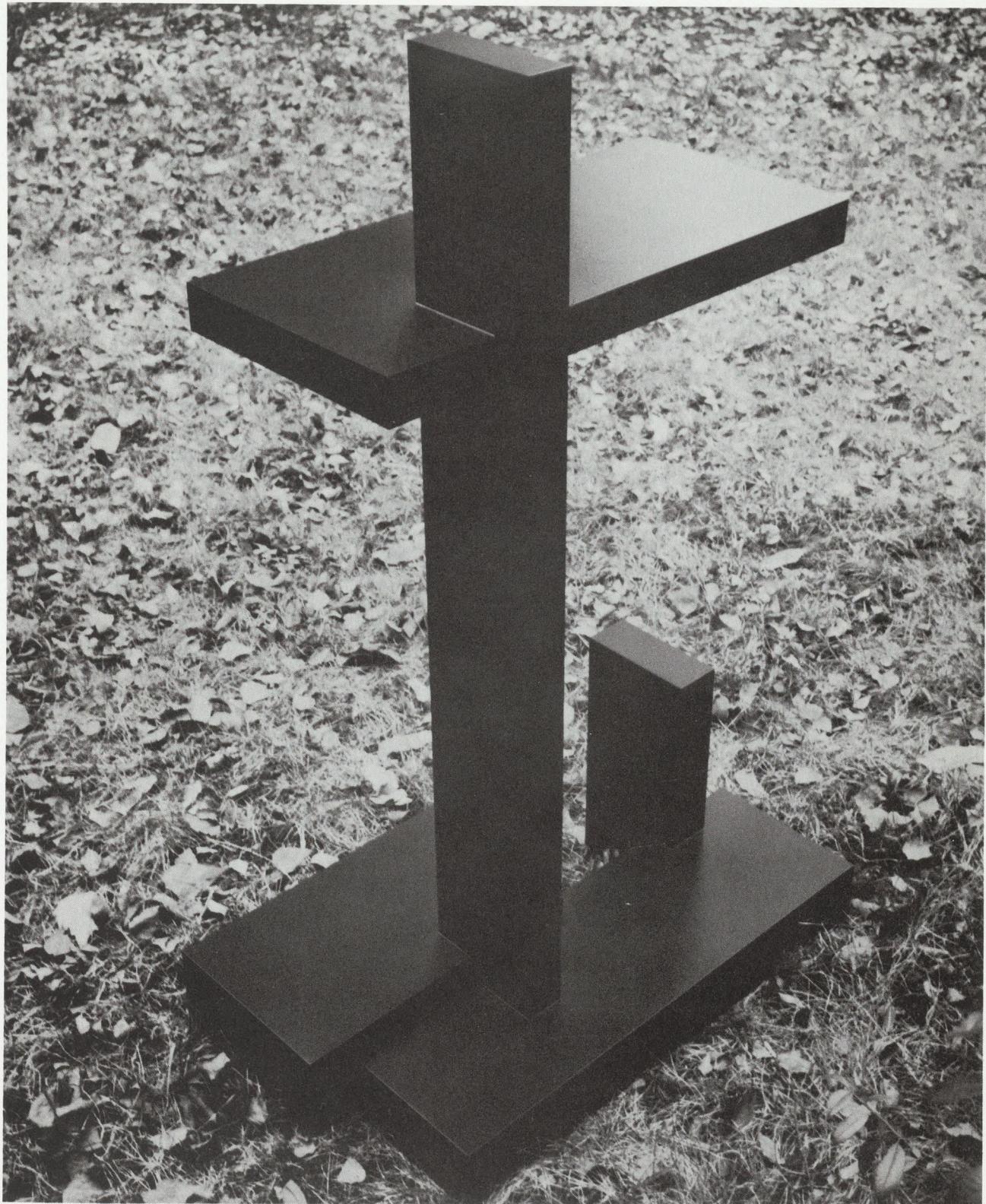
64

Airport (underground)

Paris - Drawing - 70 x 89 cm

Note

The Vantongerloo drawing of 1929 may have been a preparatory study for w.c. no. 64

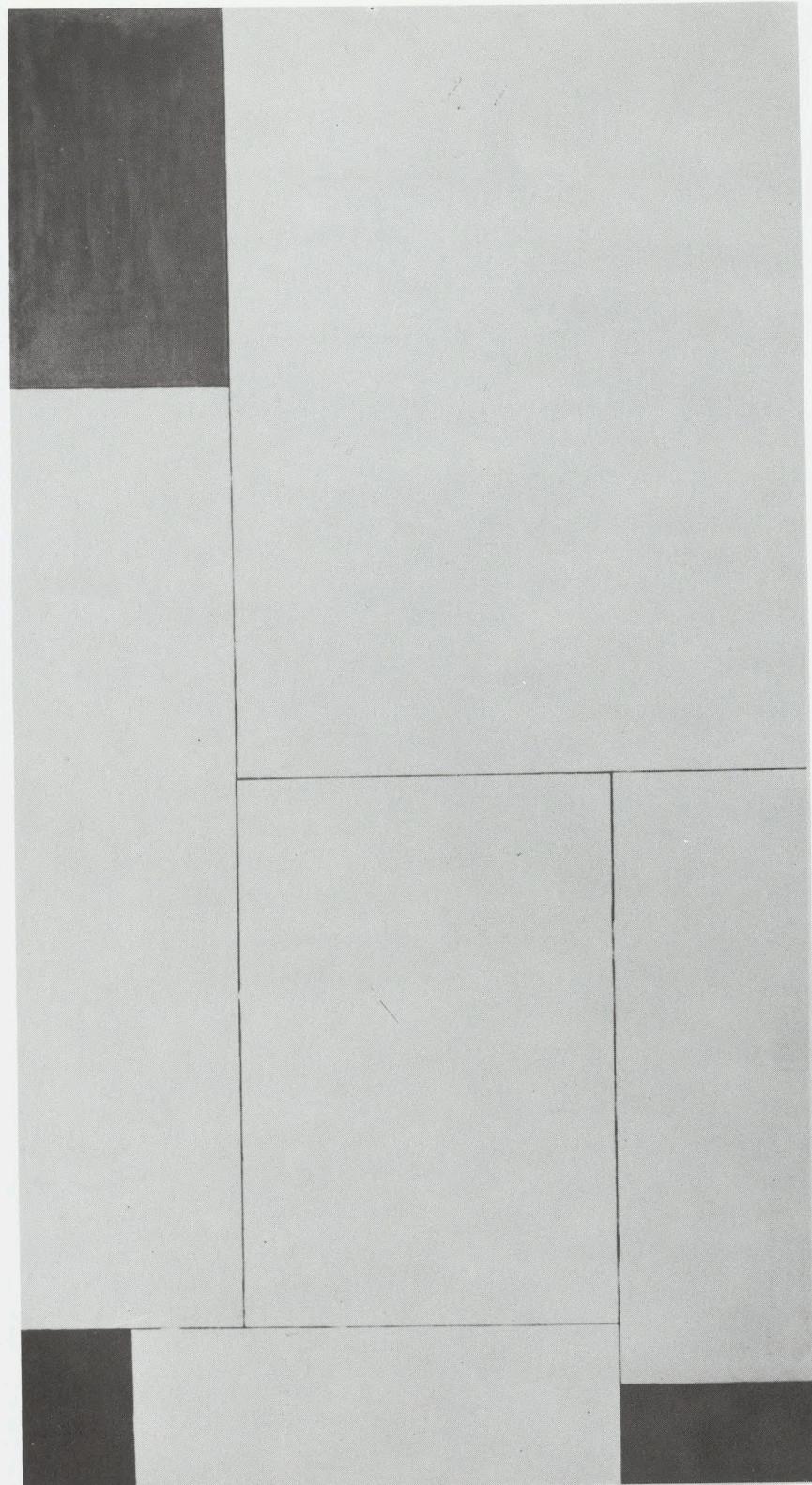


60bis

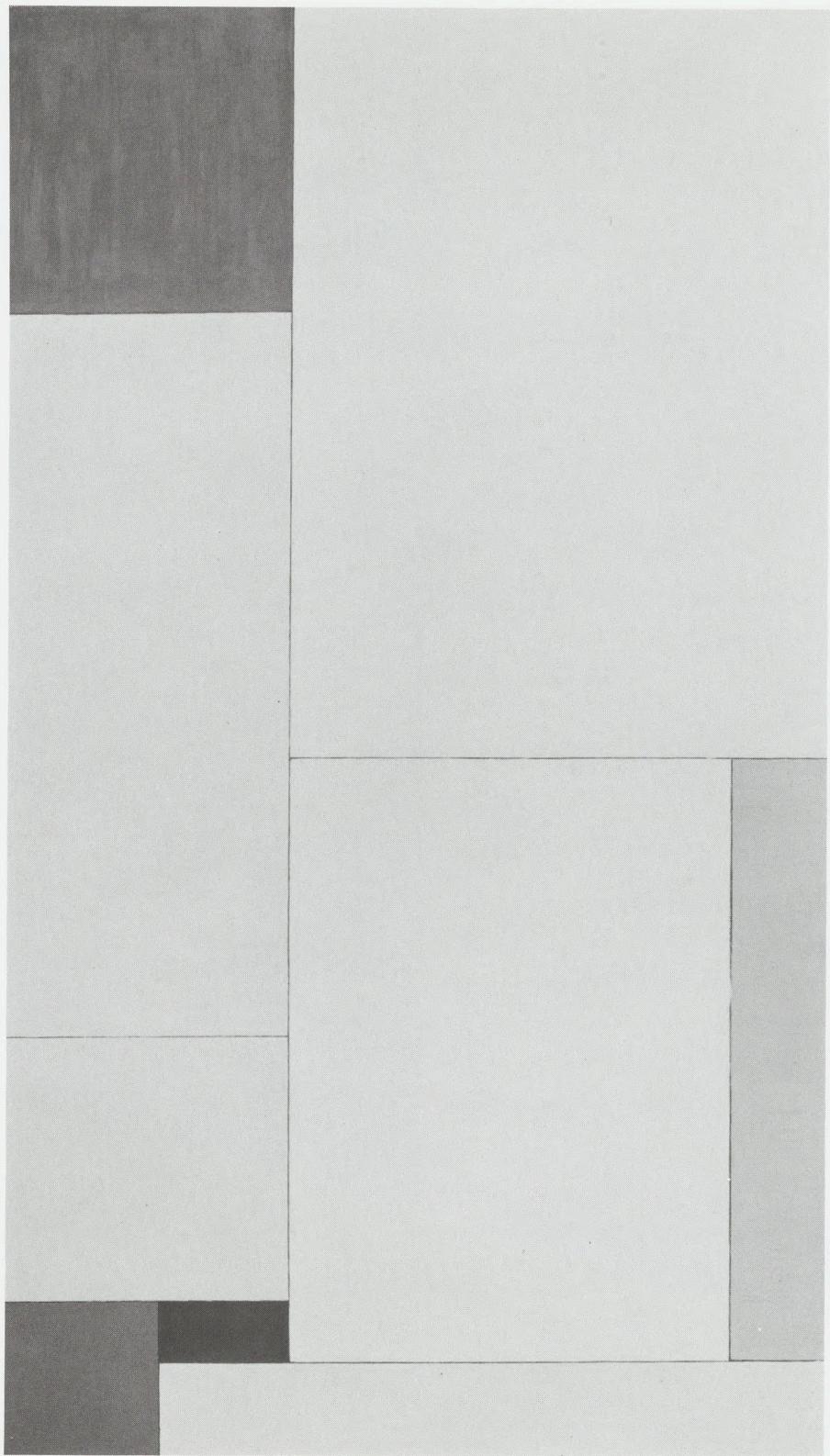
Construction $y = -ax^2 + bx + 18$

(Paris 1930) - 1978/79 - Brass, painted in black -
90 x 55.5 x 33 cm

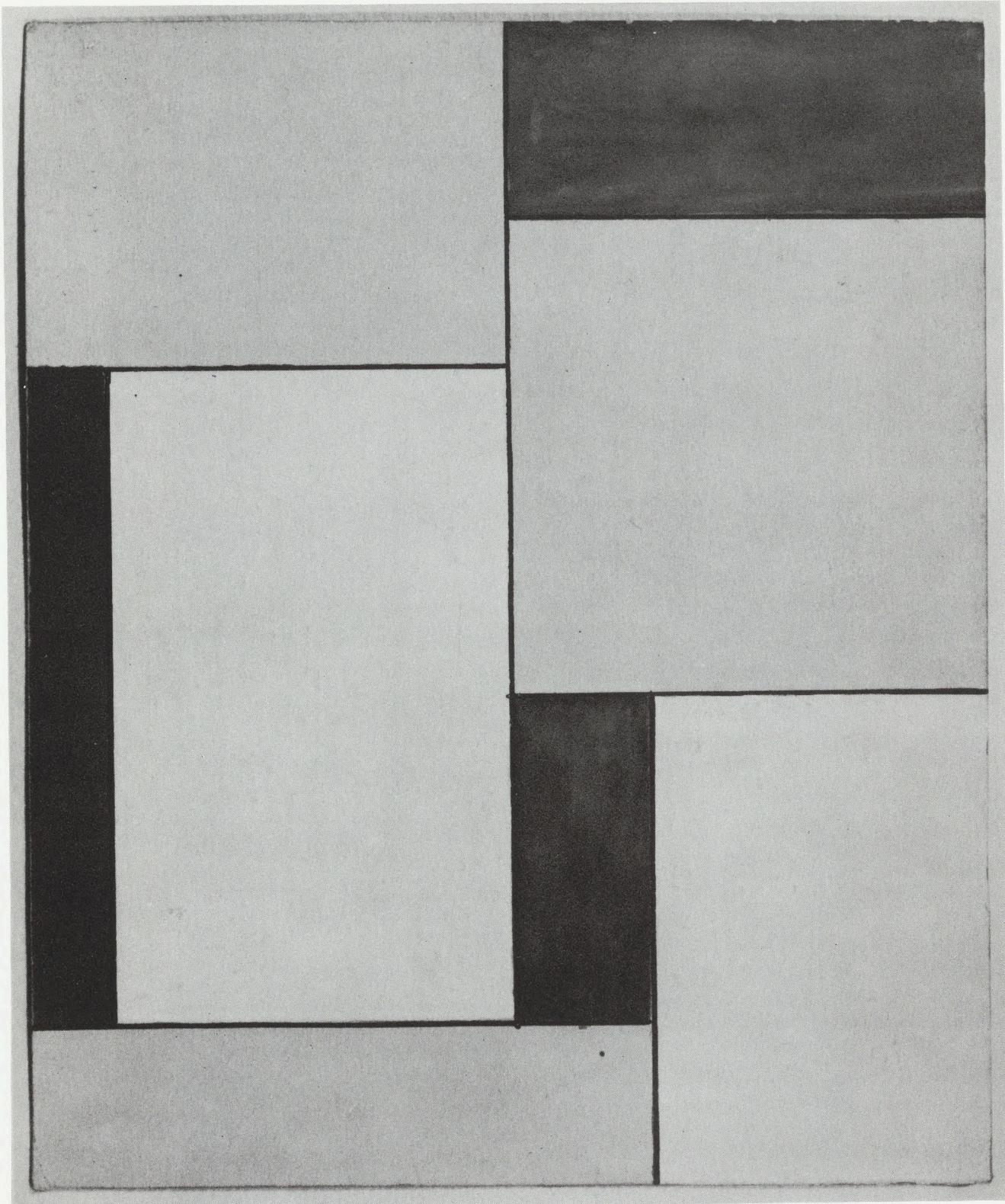
Enlarged version made under the supervision of
Max Bill



61 (p. 68)



62 (p. 68)



65

Composition in an inscribed and a circumscribed circle with violet, green and red (addition by G.V. with pencil : yellow, green, blue, indigo, orange)

Paris 1930 - Oil on canvas - 85 x 72 cm

Exhibitions

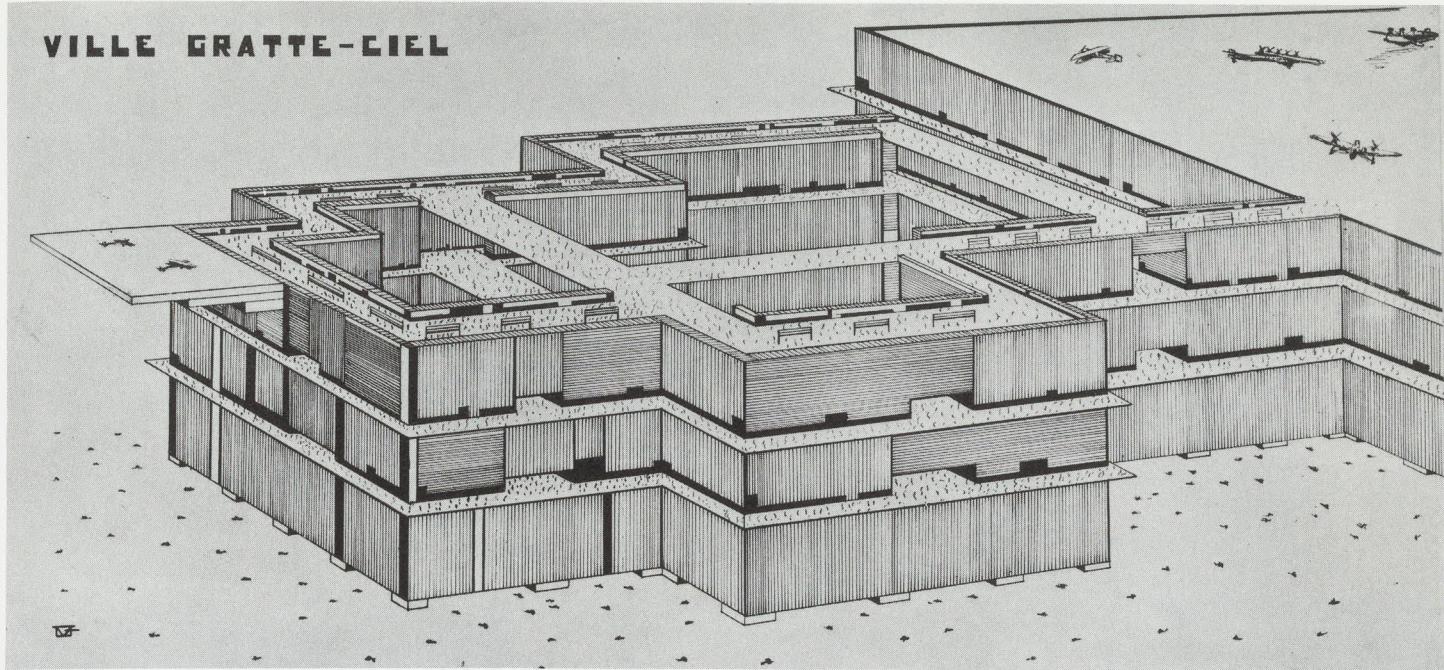
1930 3^e Salon des Artistes Indépendants Bordelais,
Bordeaux

1934 Abstraction-Création, Paris

Illustration

1948 Georges Vantongerloo, "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 14

VILLE GRATTE-CIEL



70

Sky-scaper town

Paris 1930 (cf. Vantongerloo) - Drawing - 90 x 42 cm

Exhibitions

1930 Aéronautique et l'Art, Paris

1962 Georges Vantongerloo, London

Illustrations

1962 cat. Gall. Marlborough, London, p. 51

1962 Kenneth Frampton "The Work of Georges Vantongerloo", *Architectural Design*, November, London, p. 543

1962 Jasja Reichardt "Vantongerloo", *The Arts Review*, no. 21, London, p. 6

1966 U. Apollonio "E Morto Georges Vantongerloo", *Casabella* 301, Milan, fig. 26

1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", *Nueva Forma*, no. 75, Madrid

1978 Emiel Bergen "Georges Vantongerloo - Le Design, les Projets Architecturaux", +/o, *Revue d'Art Contemporain*, no. 23-24, Brussels

Collections

Jean Arp, Meudon

Marguerite Arp-Hagenbach, Basel

Kunstmuseum Basel

Reproduction

Gouache - 14 x 17 cm

72

Airport underground

Paris 1931 - Painted wood - 90 x 70 cm

Exhibitions

1932 Salon 1940, Paris

1935 L'Art Mural, Paris

1943 Georges Vantongerloo, 1909-1939, Paris

1953 Georges Vantongerloo, New York

1962 Georges Vantongerloo, London

Illustrations

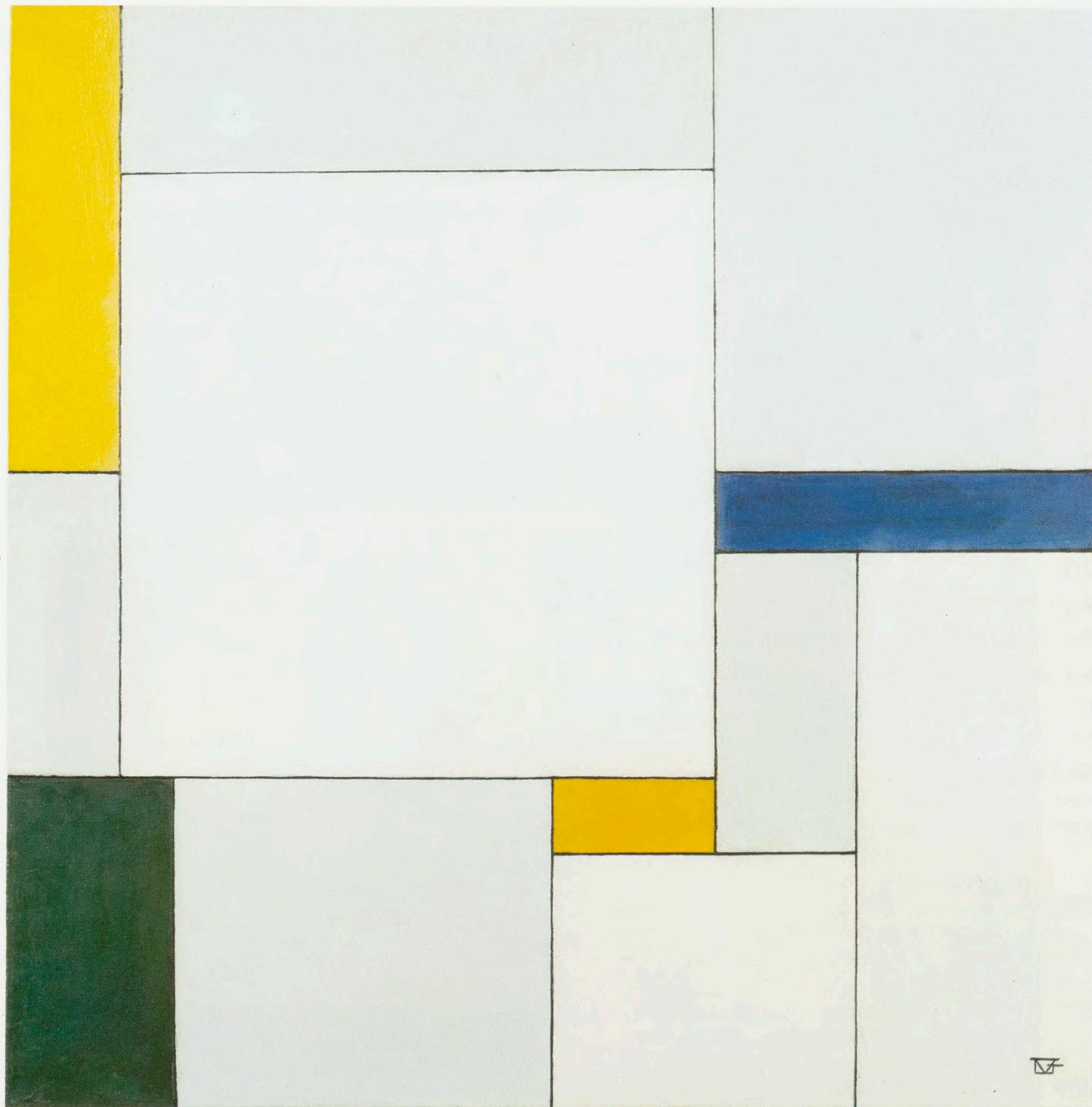
1959 Gert Marcus, "Vantongerloo's Arkitekturprojekt", *Arkitektur*, no. 12, Stockholm, p. 256

1962 cat. Marlborough, London, p. 51

1962 Kenneth Frampton "The Work of Georges Vantongerloo", *Architectural Design*, November, London, p. 543

1966 U. Apollonio "E Morto Georges Vantongerloo", *Casabella* 301, Milan, fig. 27

1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", *Nueva Forma*, no. 75, Madrid



66

Composition in the square with yellow-green-blue-indigo-orange color

Paris 1930 - Oil on canvas - 55 x 55 cm

Exhibitions

1968 Plus by Minus, Buffalo, New York

1980 "Rot Konstruiert" and "Super Tabel", Winterthur, Hannover, Ludwigshafen a/Rh.

Illustrations

1962 in connection with the Sotheby's sale : Ill. London News

1980 cat. "Rot Konstruiert" and "Super Tabel", Winterthur, Hannover, Ludwigshafen a/Rhein, p. 119, color

Collections

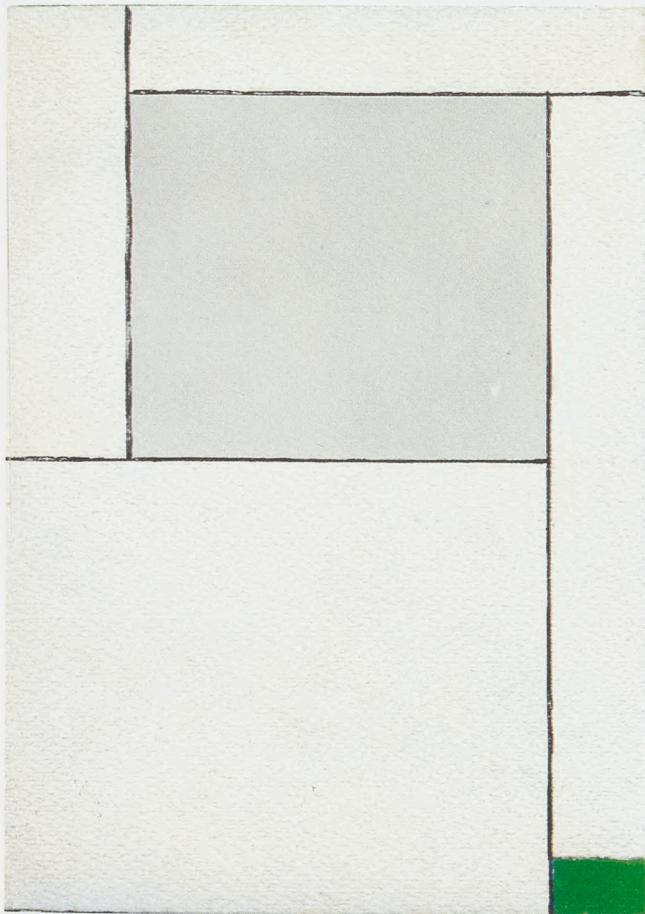
Dr. John Power

Sold in 1962 at Sotheby's (London), for £ 800 to

Marlborough (London)

Sidney Janis, New York

Rolf and Margit Weinberg, Zurich



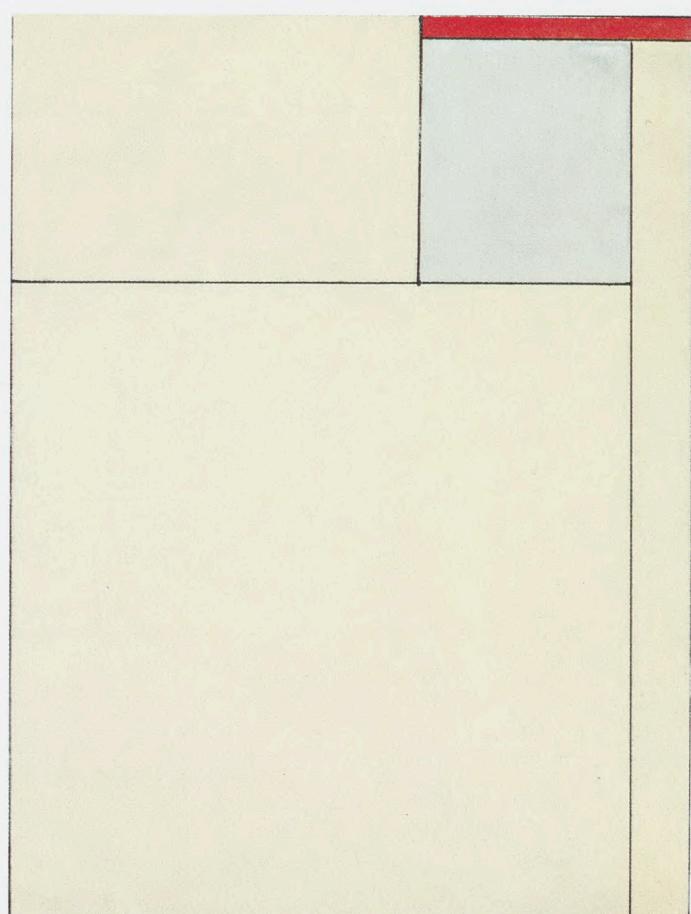
67

Composition $y = \frac{-2x^2}{5}$ in green

Paris 1931 - Oil on canvas - 26 x 35 cm

Collection

Tas



68

Composition $y = \frac{x^2}{2}$ in red

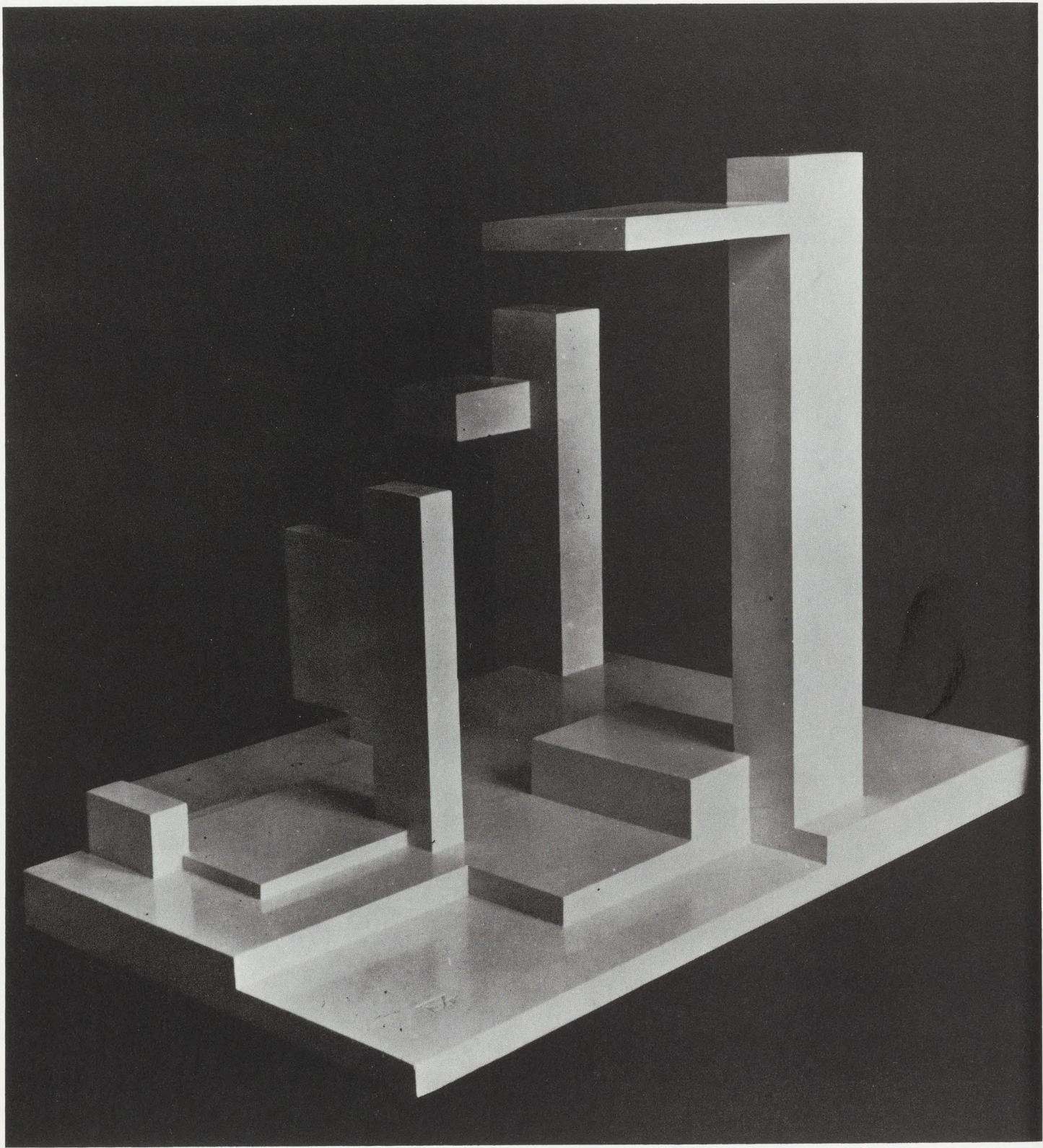
Paris 1931 - Oil on canvas - 34.2 x 25.5 cm

Illustration

1948 Georges Vantongerloo, "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 15

Collection

Kurt Seligmann



69

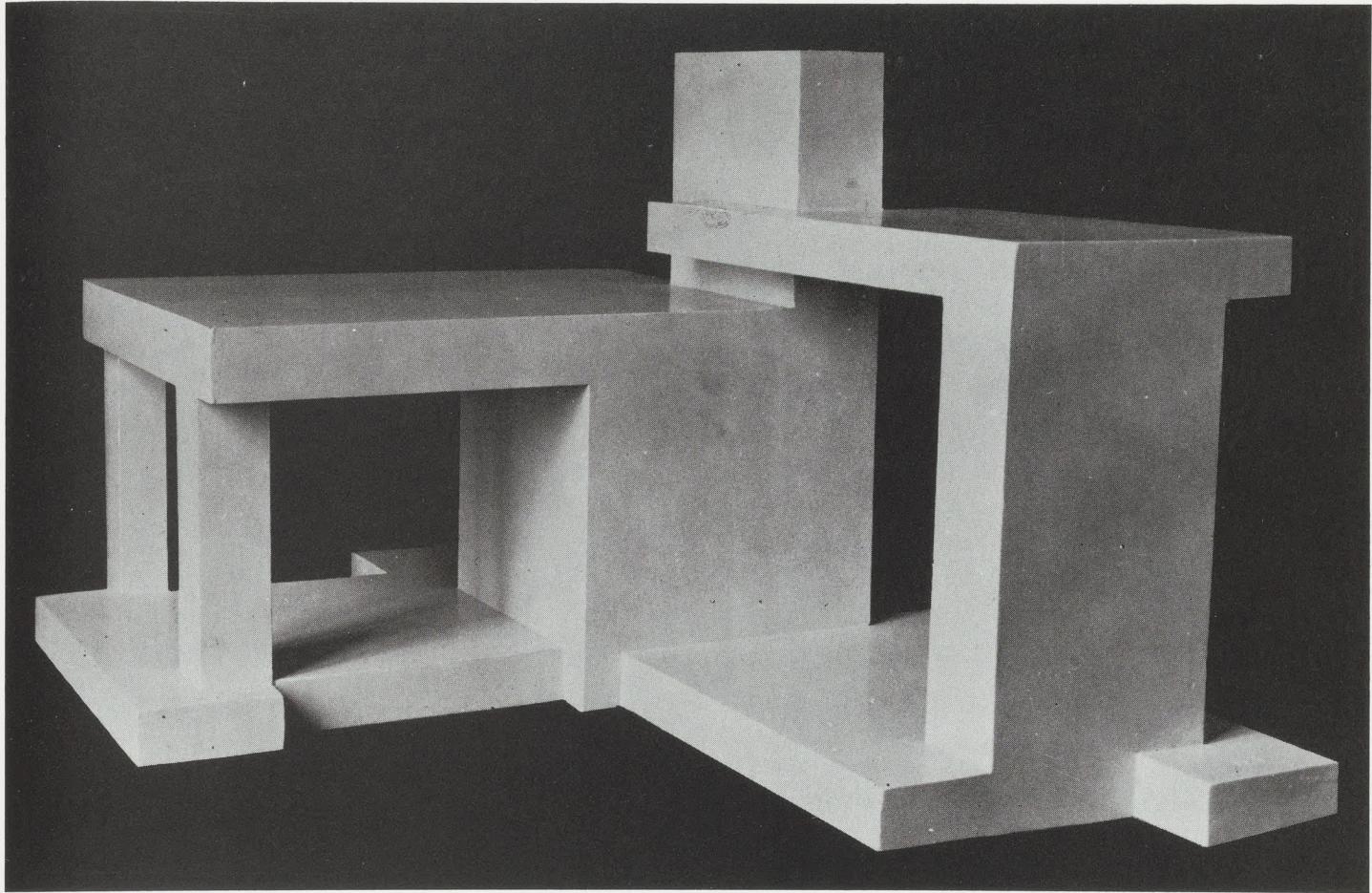
Group y' $y = -ax^2 + bx + c$
 $= -2ax + b$ $y = \frac{-ax^2 + bx + c}{-2ax + b}$

Paris 1931 - Wood painted in grey - 67 x 53.5 x 51 cm

Exhibitions

1932 Salon 1940, Paris

1936 De Olympiade Onder Dictatuur, Amsterdam
1937 Konstruktivisten, Basel
1943 Georges Vantongerloo, 1909-1939, Paris
1951 Painters of De Stijl, New York
1953 Omaggio a Georges Vantongerloo, Rome
1962 Georges Vantongerloo, London



Illustrations

- 1932 *Abstraction-Création*, no. 1, Paris
- 1937 Carola Giedion-Welcker "Moderne Plastik...", Zurich, p. 116 (and also in the enlarged edition, 1955)
- 1948 Georges Vantongerloo, "Paintings, Sculptures, Reflections", Wittenborn, New York, p. 26, text p. 27
- 1952 Max Bill, *Form*, Basel
- 1960 *Dictionnaire de la Sculpture Moderne*, Fernand Hazan, Paris, p. 290 at the bottom
- 1961 *Knaurs Lexikon der Modernen Plastik*, Munich (reprinted : 1964, p. 344)
- 1962 cat. Gall. Marlborough, London, p. 17
- 1969 Paul Overy "De Stijl", Studio Vista, London, p. 127
- 1970 Emiel Bergen "Georges Vantongerloo", *Výtvarné Umení*, 4, Prague
- 1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", *Nueva Forma*, no. 75, Madrid
- 1978 Emiel Bergen "Georges Vantongerloo - Le Design, Les Projets Architecturaux", +/o, *Revue d'Art Contemporain*, no. 23-24, Brussels

Collection

Max Bill

71

$3V$ L = h $4V$ L = b $5V$ L = L geometrical place
Paris 1931 - Grey wood - 46.5 x 55 x 38 cm

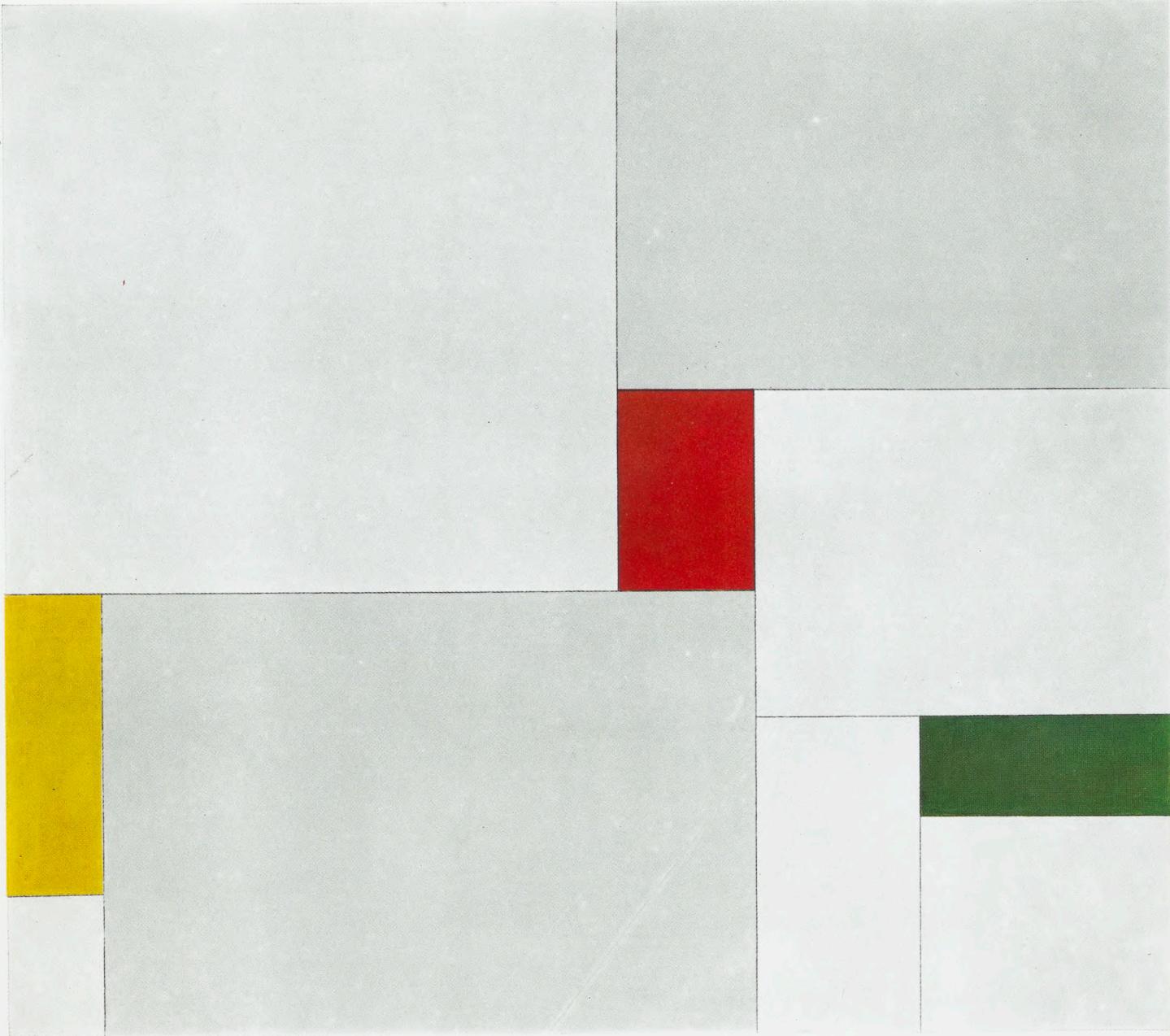
Exhibitions

- 1932 *Salon 1940*, Paris
- 1943 Georges Vantongerloo, 1909-1939, Paris
- 1962 Georges Vantongerloo, London

Illustrations

- 1931 Michel Seuphor "Un Renouveau de la Peinture en Belgique Flamande", *Tendances Nouvelles*, Paris, fig. 5
- 1931 *Cahier d'Art* (according to G.V.)
- 1962 cat. Gall. Marlborough, London, p. 17
- 1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", *Nueva Forma*, no. 75, Madrid

70 + 72 (p. 73)



73

Group $y = -ax^2 + bx + c$ $y' = -2ax + b$

$$y = \frac{-ax^2 + bx + c}{-2ax + b} \quad \text{red, yellow, green}$$

Paris 1931 - Oil - 129 x 114 cm

Exhibitions

1932 Salon 1940, Paris

1962 Georges Vantongerloo, London

Illustrations

1962 cat. Gall. Marlborough, London, p. 18, color

1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

Collection

Max Bill

74

Composition $y = \frac{2x^2}{5}$ with red and black

Paris 1931 - Oil on canvas - 17,7 x 16 cm

Collection

Furth, New York

76

Composition $y = \frac{x^2}{6}$ with blue

Paris 1932 - Oil on canvas - 16.8 x 21.3 cm

Exhibitions

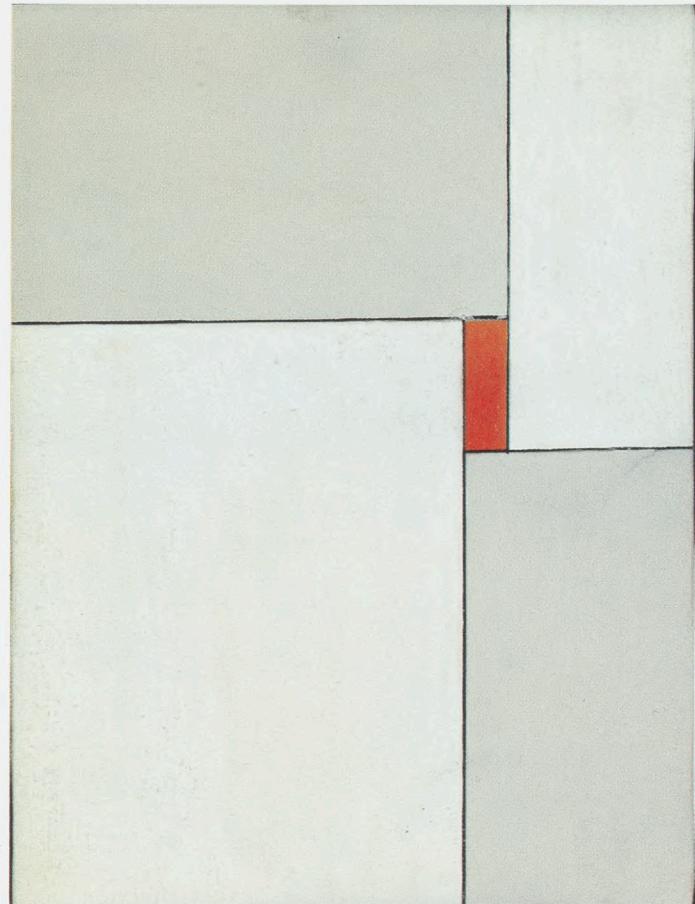
1971 The Non-Objective World 1924-39, Paris, London, Milan
1972 Rationale Spekulationen, Mönchengladbach
1974 De Stijl, Cercle et Carré, Cologne
1976-77 De Boeck, Joostens, Servranckx, Vantongerloo, Pioniere der Abstrakten Kunst, Belgien 1915-1960, Cologne
1979 Mondrian und De Stijl, Cologne

Illustrations

1971 cat. Gall. Chauvelin, Paris, Juda, London, Milano, Milan (material described here as "lacquer on zinc")
1972 cat. "Rationale Spekulationen..." aus Deutschen Privatsammlungen, Städtisches Museum Mönchengladbach, fig. 192
1974 cat. Gall. Gmurzynska, Cologne
1976 cat. Gall. Gmurzynska, Cologne, p. 84
1979 cat. Gall. Gmurzynska, Cologne, p. 222

Collections

Perrier, Paris
Gmurzynska Gallery, Cologne



75

Composition $y = \frac{2x^2}{5}$ with red

Paris 1931 - Oil on canvas - 12.5 x 16.8

Exhibition

1931 Salon 1940, Paris

Collection

Sanders

77

Bar (interior) with red, orange, yellow, green, violet

Paris 1932 - 24 x 34 cm

78

Group $y = ax^2 + bx + c$ $y' = 2x + b$

$y = \frac{ax^2 + bx + c}{2x + b}$ violet, red, green

Paris 1932 - Oil - 19 x 16 cm

Collection

Hermi (Holland)

79

$L^2 = S$

Paris 1933 - Oil on canvas - 45 x 45 cm

Collection

Dr. Berès

82

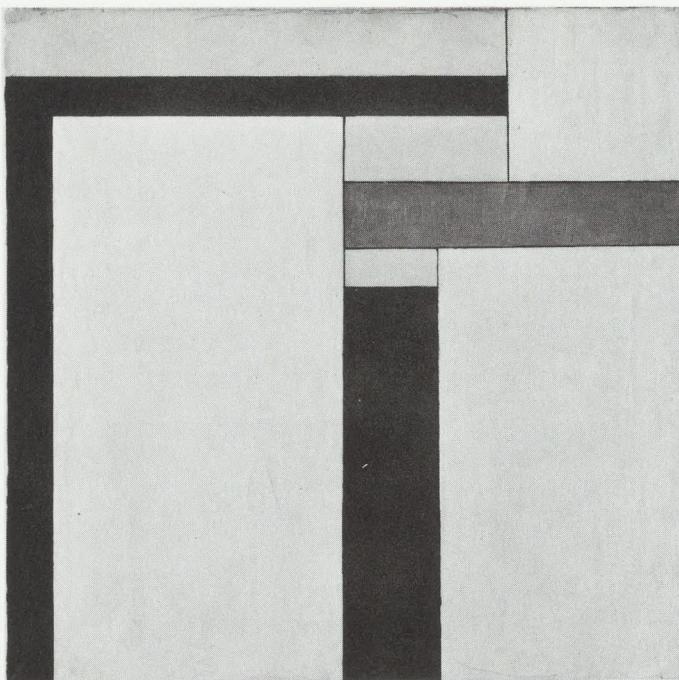
Interior : houseboat bar :
green, red, blue, yellow, black, white, grey
Paris 1933
(Furnishing, Perrier project)

83

$y = -x^2 + 7x + 18$ red-green

Design for a "painting"

Paris 1933 - Watercolor - 17.8 x 9.3 cm



80

$L^2 = S$ violet, yellow, green, red

Paris 1933 - Oil - 45 x 45 cm

Exhibitions

1943 Moderne Malerei, Gstaad

1944 Konkrete Kunst, Basel

1949 Pevsner, Vantongerloo, Bill, Zurich

Illustration

1967 cat. Coll. Marguerite Hagenbach, Kunstmuseum Basel

Collections

Marguerite Arp-Hagenbach, Basel

Kunstmuseum Basel, inv. G 1968.110, gift of Marguerite Arp-Hagenbach

81

$L \times 2 L = S$ red, blue, yellow, green

Paris 1933 - Oil on plywood - 90 x 45 cm

Exhibitions

1936 De Olympiade Onder Dictatuur, Amsterdam

1937 Konstruktivisten, Basel

1960 Construction and Geometry in Painting, New York

1968 Plus by Minus, Buffalo, New York

1974 De Stijl, Cercle et Carré, Cologne

1979 Line and Movement, London

Illustrations

1934 Abstraction-Création, no. 3, Paris, p. 44

1960 cat. Gall. Chalette, New York, no. 8

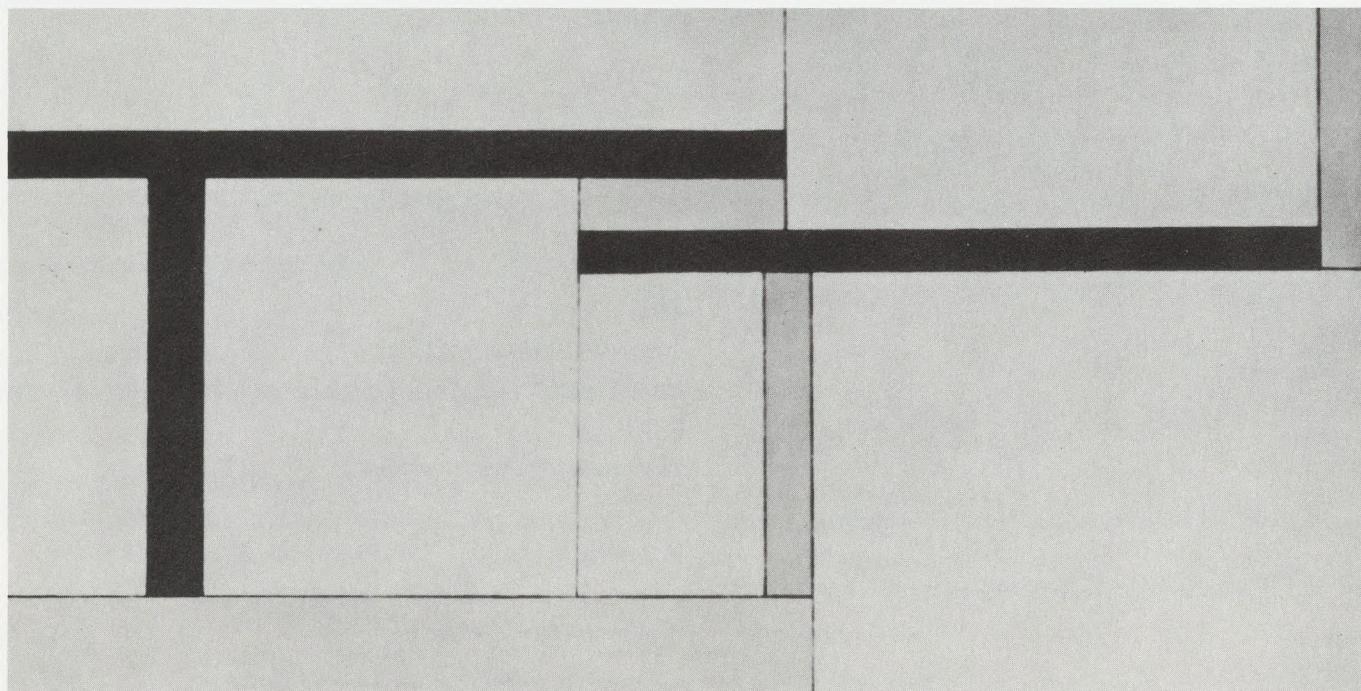
Collections

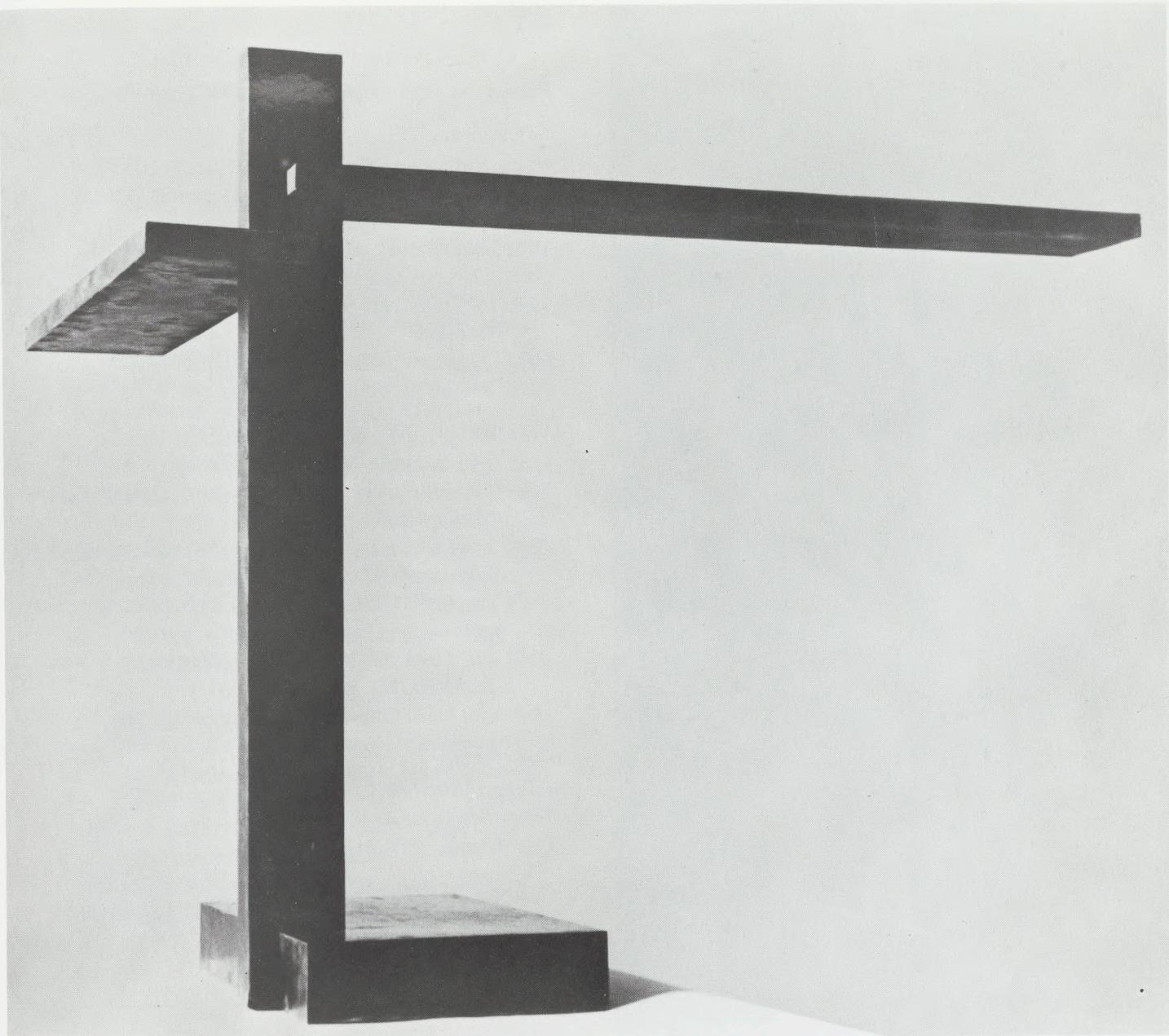
Berger, Paris

Aubustinci, Paris

Israel Rosen, USA

Ms Kay Hillman, New York





84

$S \times \frac{R}{3}$

Paris 1933-34 - Iron - 100 x 100 x 100 cm

Exhibitions

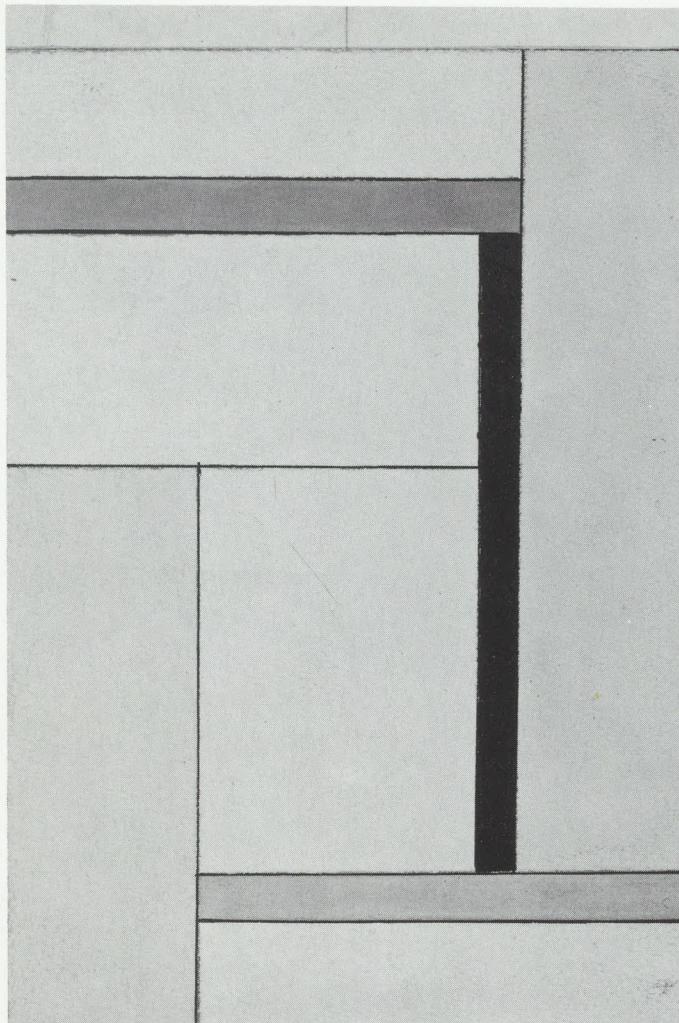
- 1934 Abstraction-Création, Paris
- 1935 L'Art Mural, Paris
- 1939 Œuvres des Artistes Etrangers, Paris
- 1943 Georges Vantongerloo, Paris
- 1949 Pevsner, Vantongerloo, Bill, Zurich
- 1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau
- 1962 Georges Vantongerloo, London

Illustrations

- 1935 cat. du Salon de L'Art Mural, Paris, June, p. 4
- 1935 Abstraction-Création, no. 4, Paris
- 1948 Georges Vantongerloo, "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 17
- 1962 cat. Gall. Marlborough, London, p. 19
- 1967 George Rickey "Constructivism", Braziller, New York, p. 146
- 1969 Paul Overy "De Stijl", Studio Vista, London, p. 12
- 1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

Collection

- Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris



85

$-x^2 + 3x + 10 = y$ red-green-black

Paris 1934 - Oil on plywood - 109 x 77 cm

Exhibitions

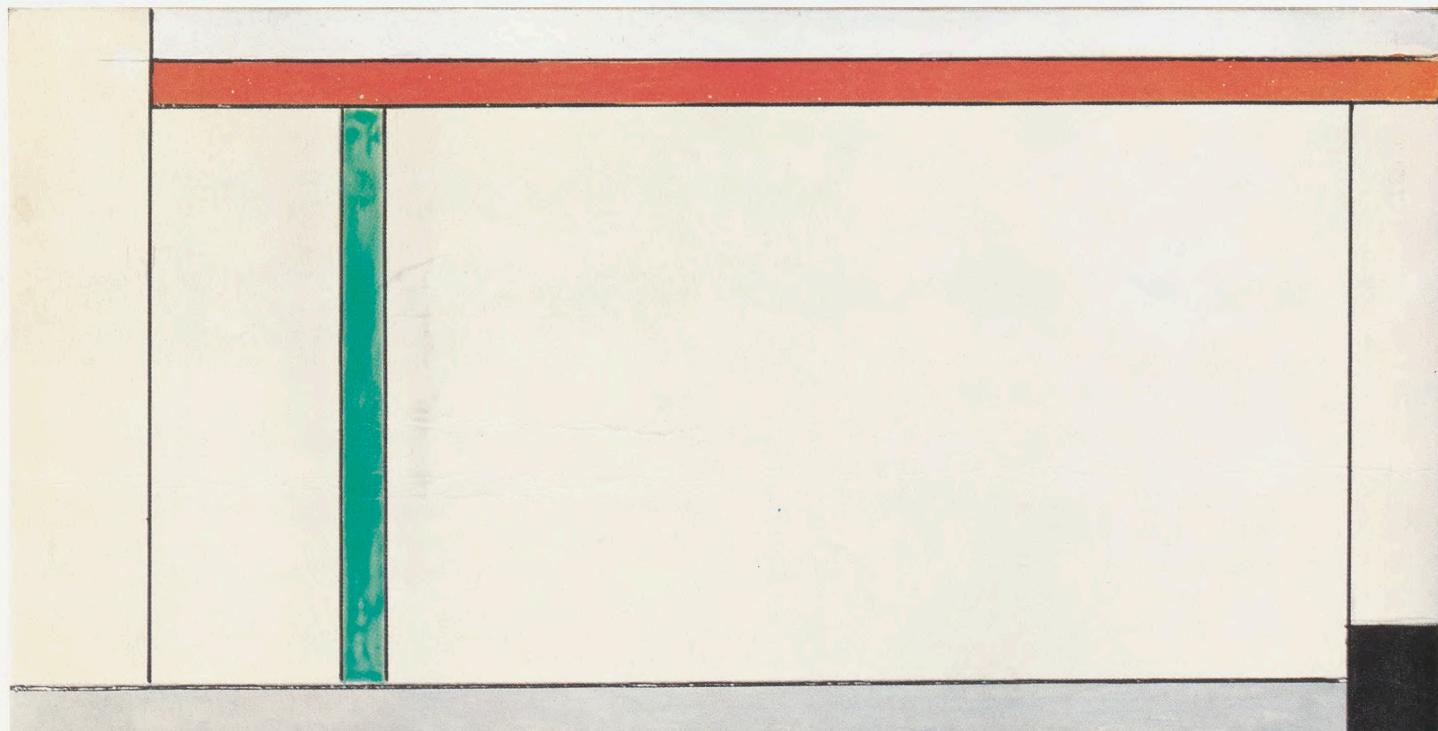
- 1934 Abstraction-Création, Paris
- 1935 L'Art Mural, Paris
- 1937 Konstruktivisten, Basel
- 1951 Arp, Bruce... Vantongerloo, New York
- 1953 Georges Vantongerloo, New York
- 1976-77 De Boeck, Joostens, Servranckx, Vantongerloo, Cologne
- 1977 Tendenzen der Zwanziger Jahre, Berlin
- 1979 Mondrian und De Stijl, Cologne

Illustrations

- 1936 Abstraction-Création, no. 5, Paris, p. 27
- 1967 George Rickey "Constructivism", Braziller, New York, p. 149
- 1971 Michael Holt "Mathematics in Art", Studio Vista, London, p. 83-85
- 1976 cat. Gall. Gmurzynska, Cologne, title, color and p. 85
- 1977 cat. Neue National-Galerie, Berlin, no. 1/482, p. 1/285, fig. 319
- 1979 cat. Gall. Gmurzynska, Cologne, p. 223, color

Collections

- Lillian Florsheim, Chicago
- Gmurzynska Gallery, Cologne
- Private coll., Switzerland



88

$$y = 2x^3 - 13,5x^2 + 21x$$

Paris 1935 - Nickel silver - 15 x 15 x 30 cm

Exhibitions

1937 Konstruktivisten, Basel

1944 Konkrete Kunst, Basel

Illustrations

1936 Abstraction-Création, no. 5, Paris

1936 V. Loon "Abstraction-Création/Niet-Figuratieve Kunst te Parijs", Nieuwe Rotterdamsche Courant

1937 cat. Kunsthalle, Basel

1944 cat. Kunsthalle, Basel, p. 50

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 18

1952 Andrew Cardnuff Ritchie "Sculpture of the Twentieth Century", MOMA, New York, p. 154

1953 Coll. cat. "Zwanzig Jahre E. Hoffmann-Stiftung", Kunstmuseum Basel, p. 29

1957 Hans Platé "Plastik" (Die Kunst des 20. Jhdts), Hamburg, p. 129

1962 Dr. Gilberte Gepts "La Sculpture en Belgique", Ed. Helios, Antwerp, p. 3

1970 Coll. cat. "19./20. Jahrhundert", Kunstmuseum Basel, p. 321

1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

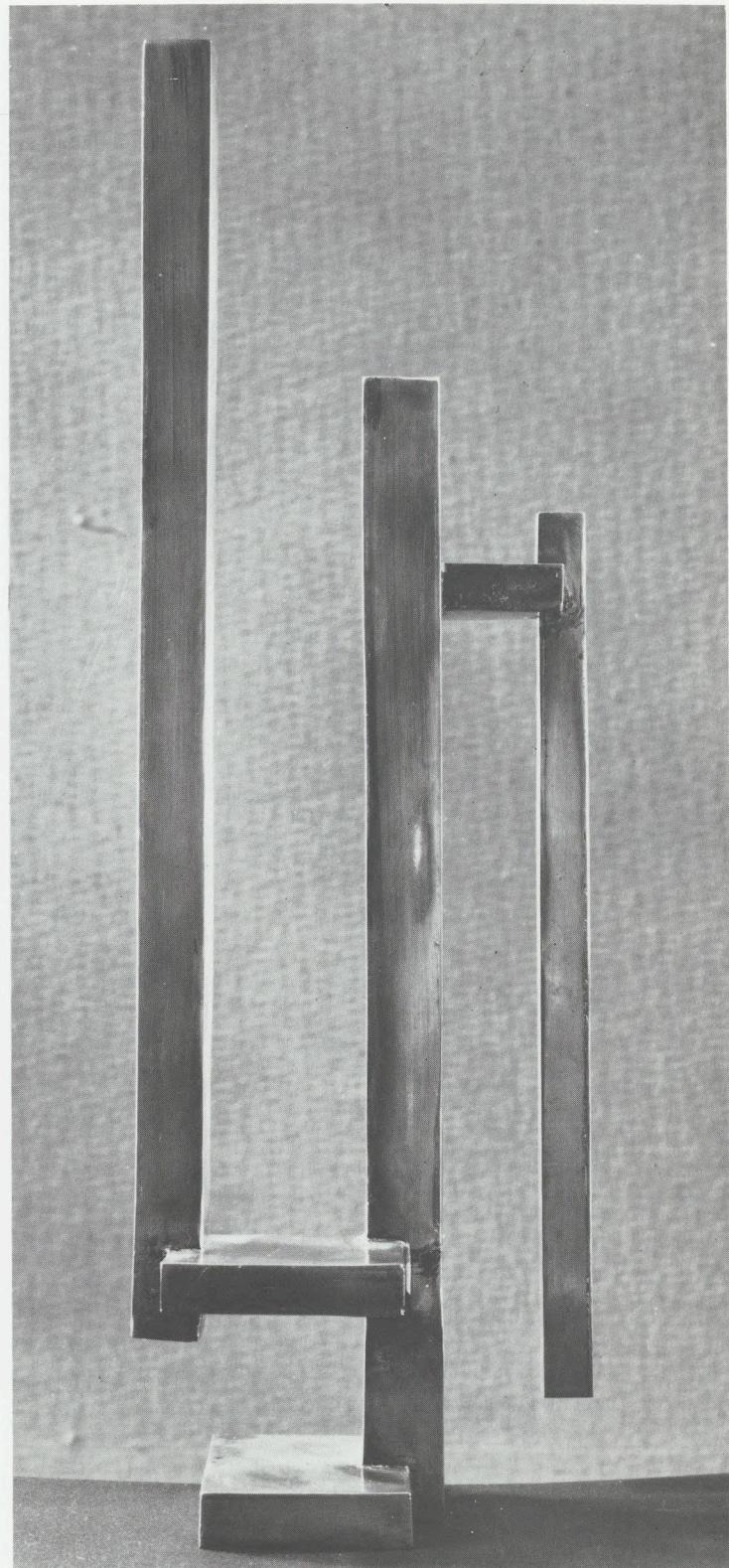
1979 Valentina Anker "Max Bill...", Ed. L'Age d'Homme, Lausanne, p. 43, drawing

1980 Erika Billeter "Leben mit Zeitgenossen, die Sammlung der Emanuel Hoffmann-Stiftung", Basel, p. 176

Collections

Müller-Widmann, Basel

Kunstmuseum Basel, inv. H 1942.3, the Emanuel Hoffmann Foundation



86

$$(a \times a + a)^2 \quad \text{red-green}$$

Paris 1934 - Oil on plywood - 27 x 40.5 cm

Exhibition

1957 50 Ans de Peinture Abstraite, Paris

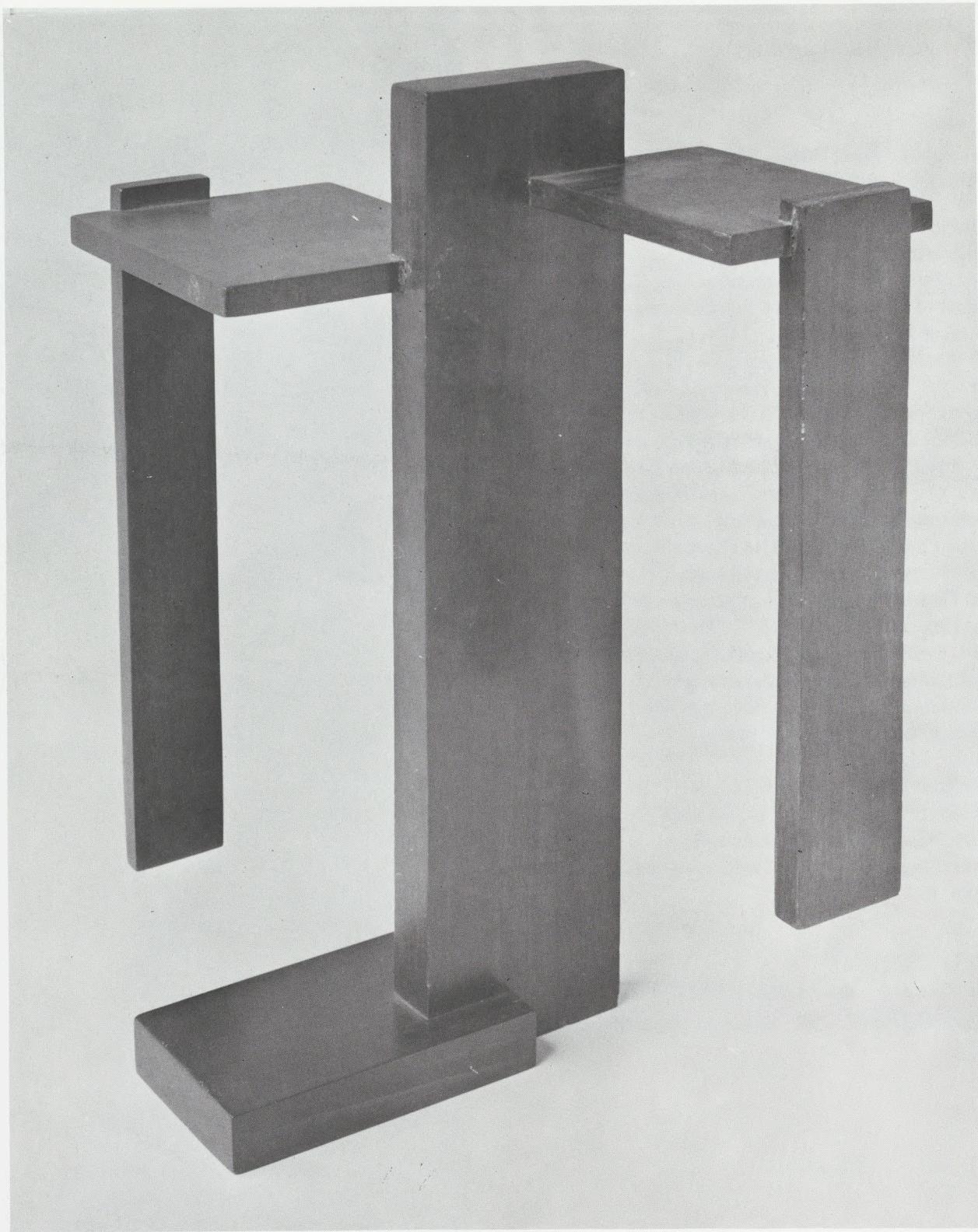
Collection

Mounda

87

Watercolor

Paris 1935 - 18 x 12 cm - 24 x 12 cm



89

$$y = x^4 - 11x^2 + 10$$

Paris 1935 - Mahogany - 50 x 35 x 30 cm

Exhibitions

1937 Konstruktivisten, Basel

1943 Georges Vantongerloo, 1909-1939, Paris

1944 Exposition d'Art Abstrait, Paris

1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau

1962 Georges Vantongerloo, London

Illustrations

1946 Werk, no. 7, July, Winterthur, p. 230

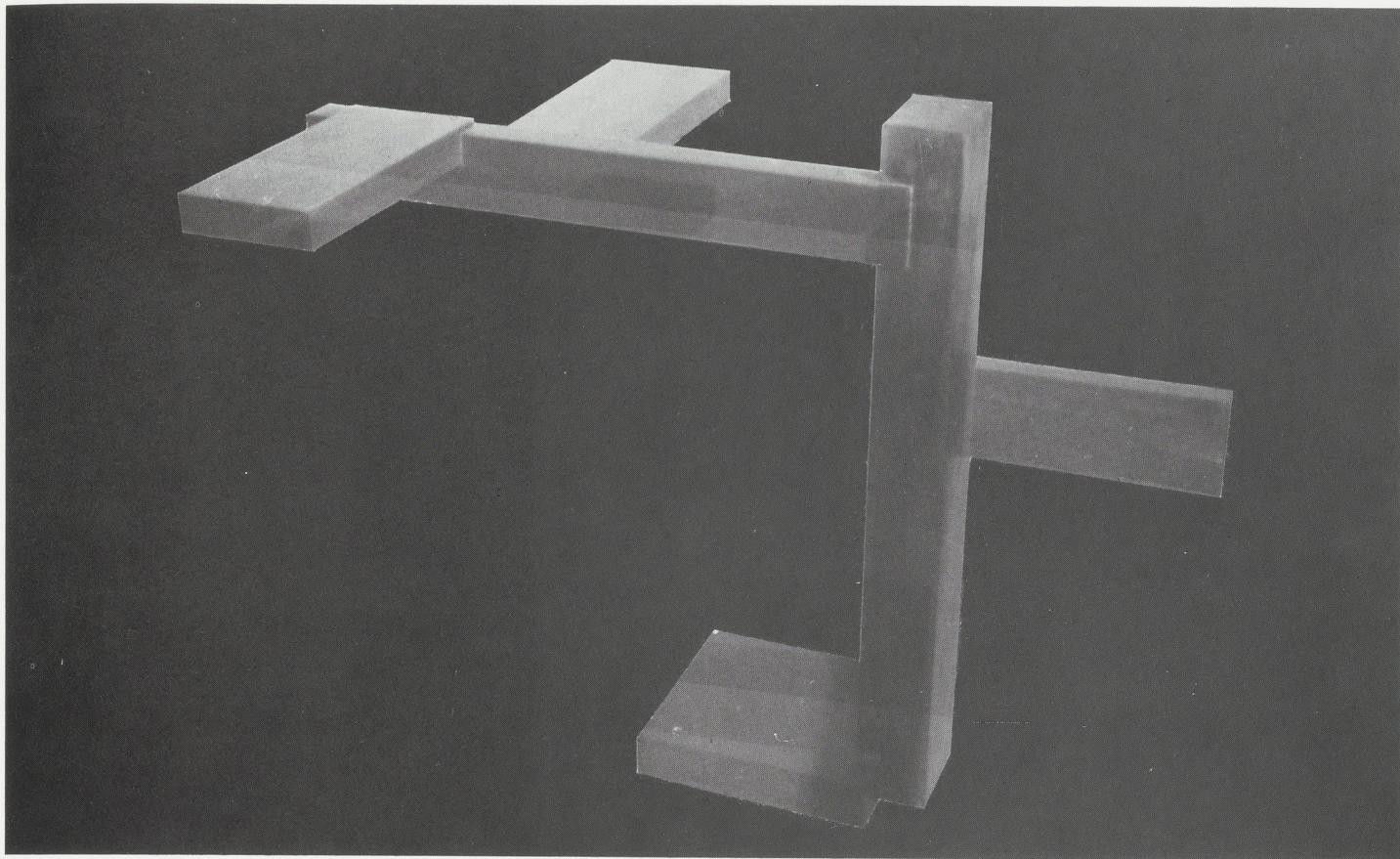
1952 Andrew Cardnuff Ritchie "Sculpture of the Twentieth Century", MOMA, New York, p. 154

1954 Spirale, no. 3, Bern

1957 Spirale, no. 4, Bern

1962 cat. Gall. Marlborough, London, p. 19

1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid



93

$S \times \frac{R}{3}$

Paris 1936 - Mahogany - h 56 x 70 x 57 cm

Exhibitions

1936 Porza, Paris
1937 Galerie Bucher (?), Paris (according to G.V.)
1951 Painters of De Stijl, New York
1962 Georges Vantongerloo, London

Illustrations

1939 XX^e Siècle, no. 4/II, Paris
1959 XX^e Siècle, "Vingt ans avant", Paris
1962 cat. Gall. Marlborough, London, p. 19
1966 U. Apollonio "E Morto Georges Vantongerloo", Casabella 301, Milan, fig. 13
1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

90

Function of lines, red and black

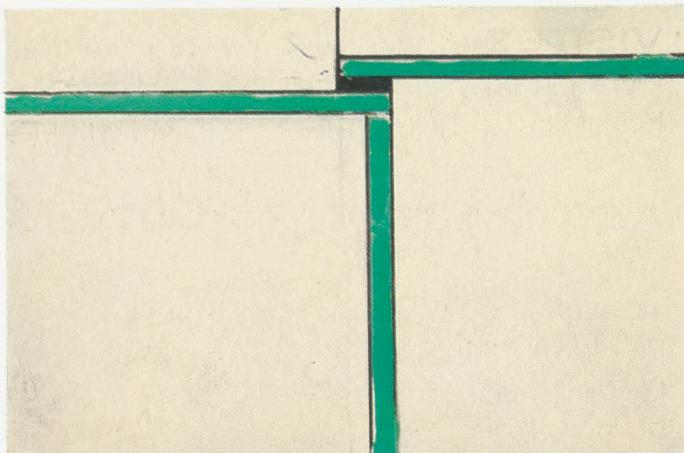
Paris 1936 - Watercolor - 50 x 60 cm

Exhibition

1936 L'Art Mural, Paris

Collection

Yvon Lambert, Paris



91

Extension (green black) $S = R^2 \times \pi$

Paris 1936 - Oil on plywood - 100 x 65 cm

Exhibitions

1936 Les Surindépendants, Paris

1936 Porza, Paris

1937 Konstruktivisten, Basel

1943 Georges Vantongerloo, 1909-1939, Paris

1949 Exhibition (title not known), São Paulo

1951 Painters of De Stijl, New York

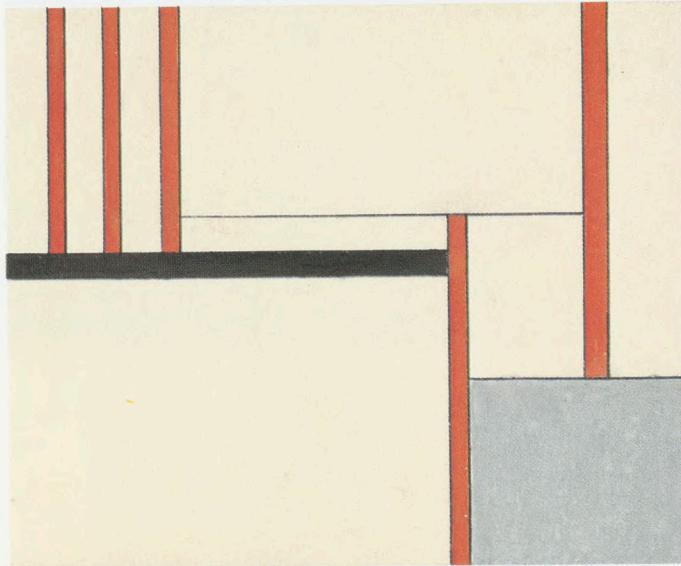
1953 Georges Vantongerloo, New York

Illustration

1937 cat. Kunsthalle, Basel

Collection

José De Rivera, New York



92

Function black red

Paris 1936 - Oil on plywood - 100 x 82 cm

Exhibitions

1936 L'Art Mural, Paris

1936 Les Surindépendants, Paris

1937 Konstruktivisten, Basel

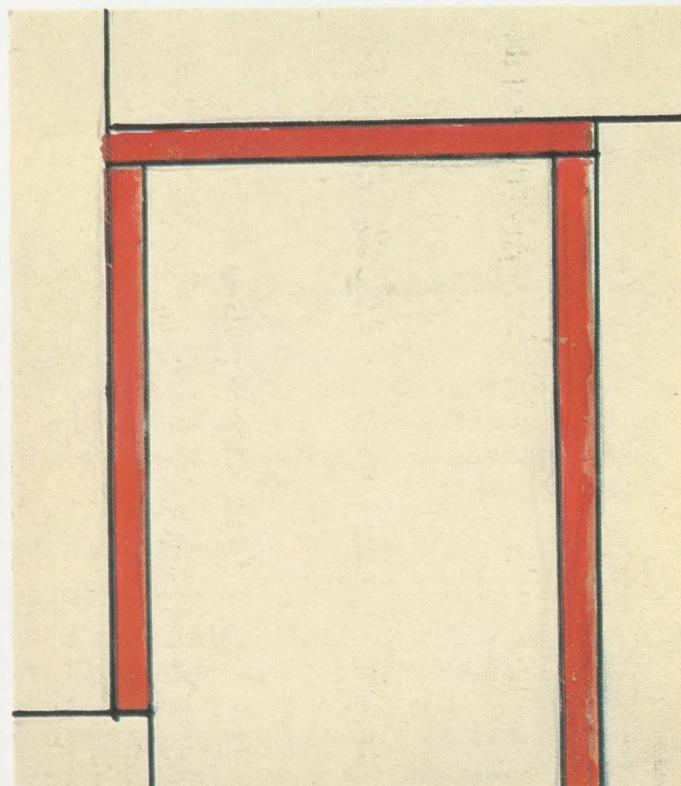
1937 Galerie Bucher (?), Paris (according to G.V.)

1943 Georges Vantongerloo, 1909-1939, Paris

1949 Pevsner, Vantongerloo, Bill, Zurich

Collection

Hilla Von Rebay



94

Closed extension black

Paris 1936 - Oil on plywood - 52.5 x 62.3 cm

Exhibitions

1937 Konstruktivisten, Basel

1937 Benno, Taeuber-Arp, Vantongerloo, Paris

1943 Georges Vantongerloo, 1909-1939, Paris

1953 Omaggio a Georges Vantongerloo, Rome

1960 Construction and Geometry in Painting, New York

1968 Plus by Minus, Buffalo, New York

1971-72 Georges Vantongerloo, Düsseldorf

Illustration

1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf

Literature

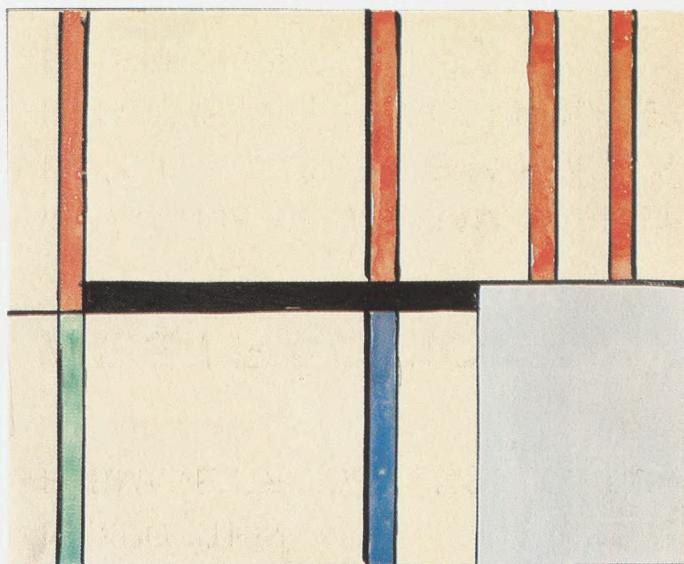
Charmion Von Wiegand "Georges Vantongerloo", Arts, vol. 34, New York, September, 1960

Collection

Charmion Von Wiegand, New York

Reproduction

Watercolor in red



96

Composition lines

Paris 1936 - Sketch - Design for a painting, not executed
8 x 11.5 cm

96bis

Paris 1936 - Sketch - 8 x 12 cm

97

1578 red

15 green blue

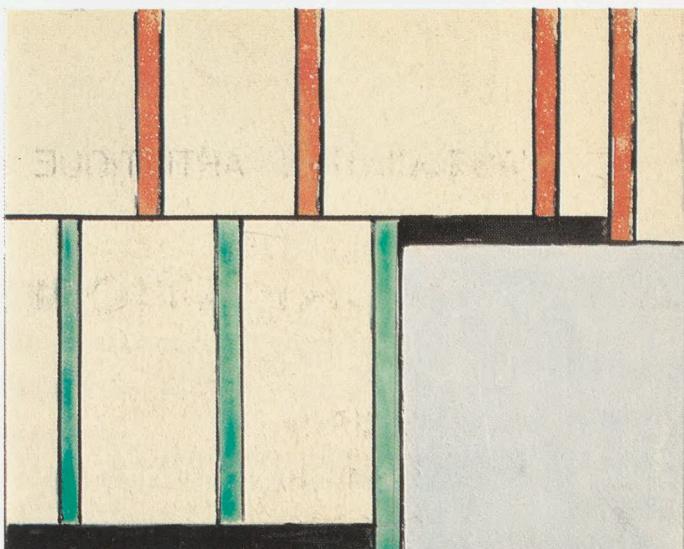
Paris 1936 - Sketch - Design for a painting, not executed
7 x 8.7 cm

95

1578 red

15 green

Paris 1936 - Sketch - Design for a painting, not executed - 8 x 11 cm



98

2478 red

135 green

Paris 1936 - Oil on plywood - 72.1 x 57.5 cm

Exhibition

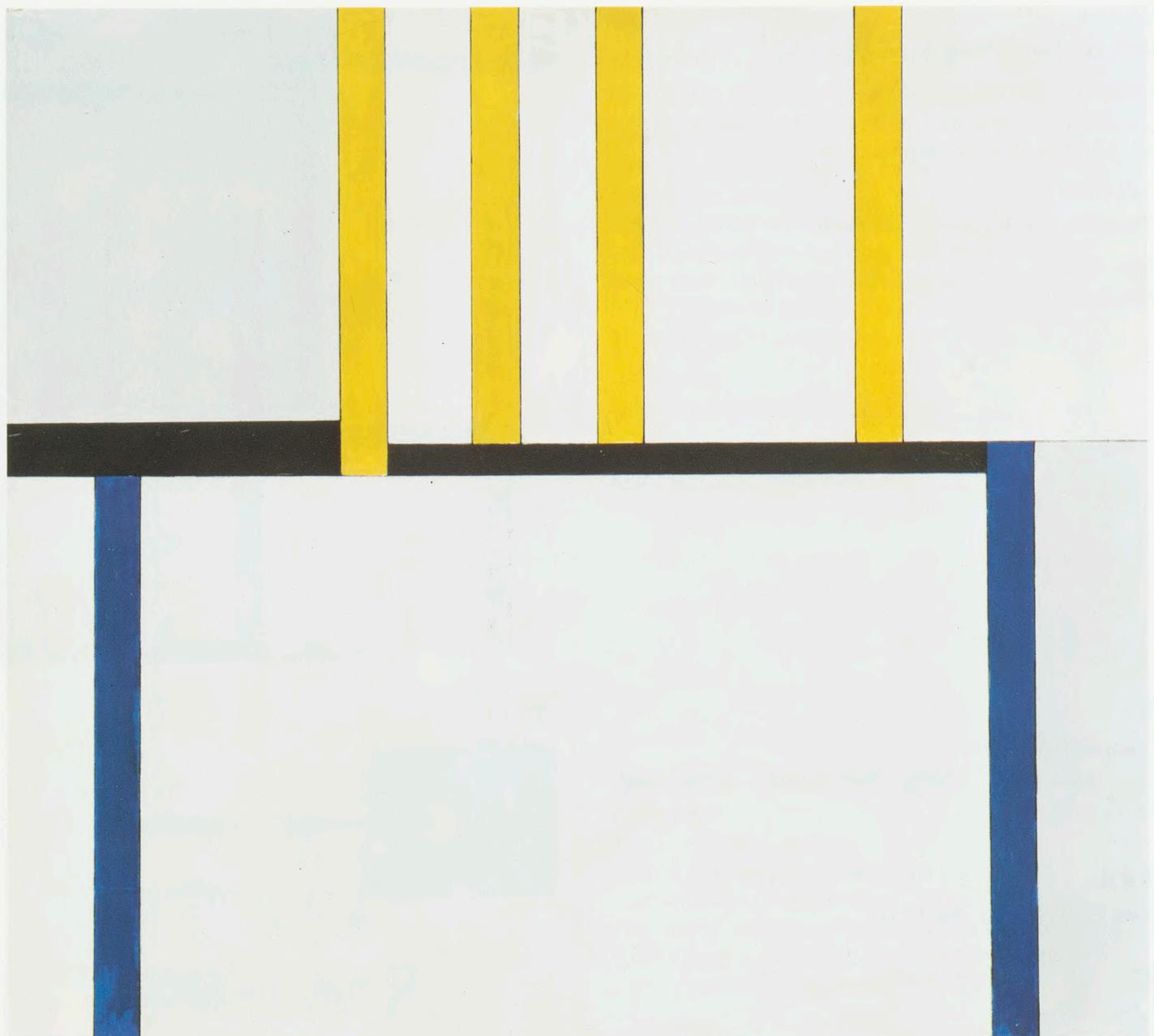
1971-72 Georges Vantongerloo, Dusseldorf

Illustration

1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf,
color

Collection

Tate Gallery, London



99

3457 yellow
18 blue

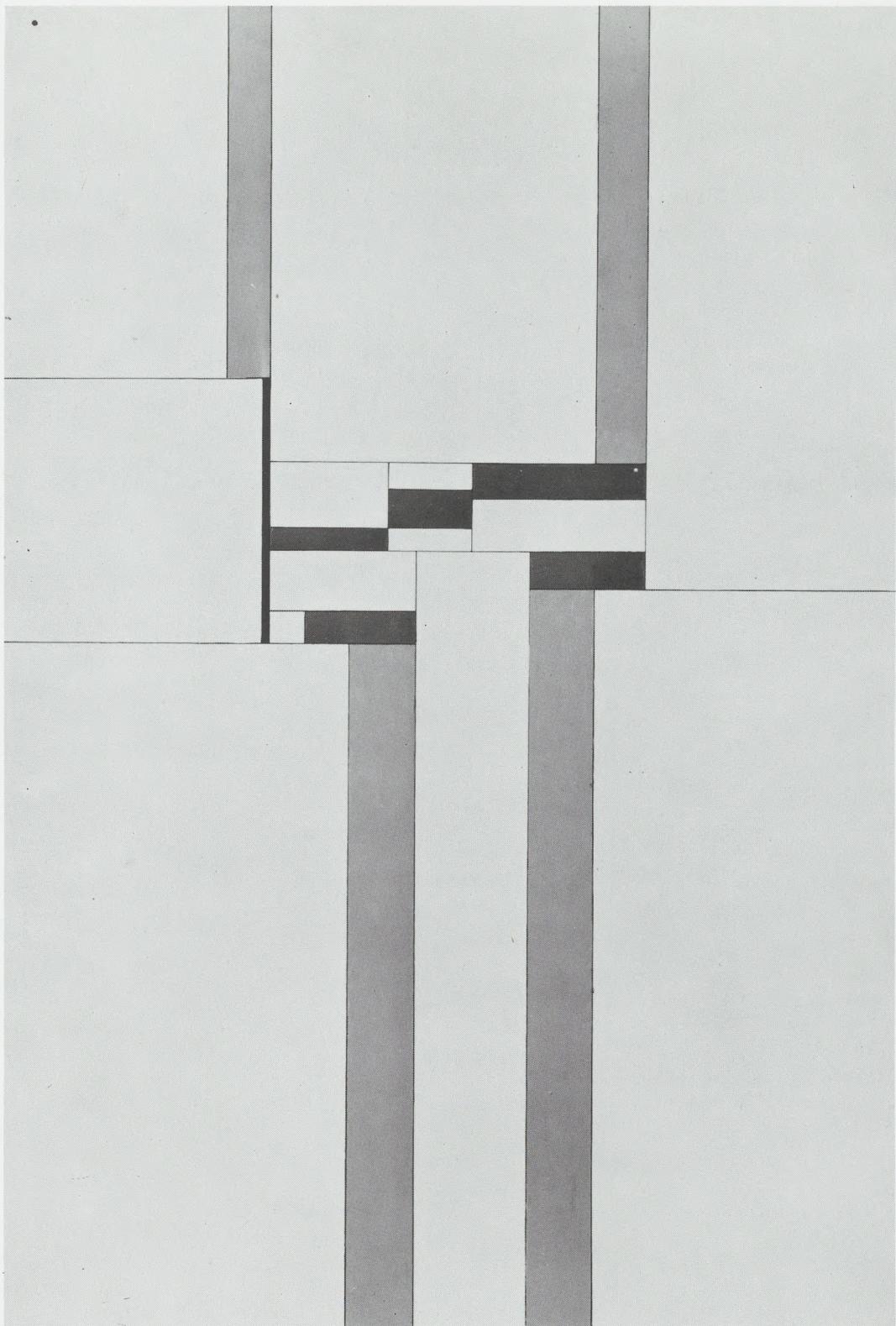
Paris 1936 - Oil on plywood - 73 x 66.1 cm

Exhibition

1936 or 1937 Montparnasse (according to G.V.)

Collection

Inge Gerstner-Höchberg, Basel



100

Function of red and green lines

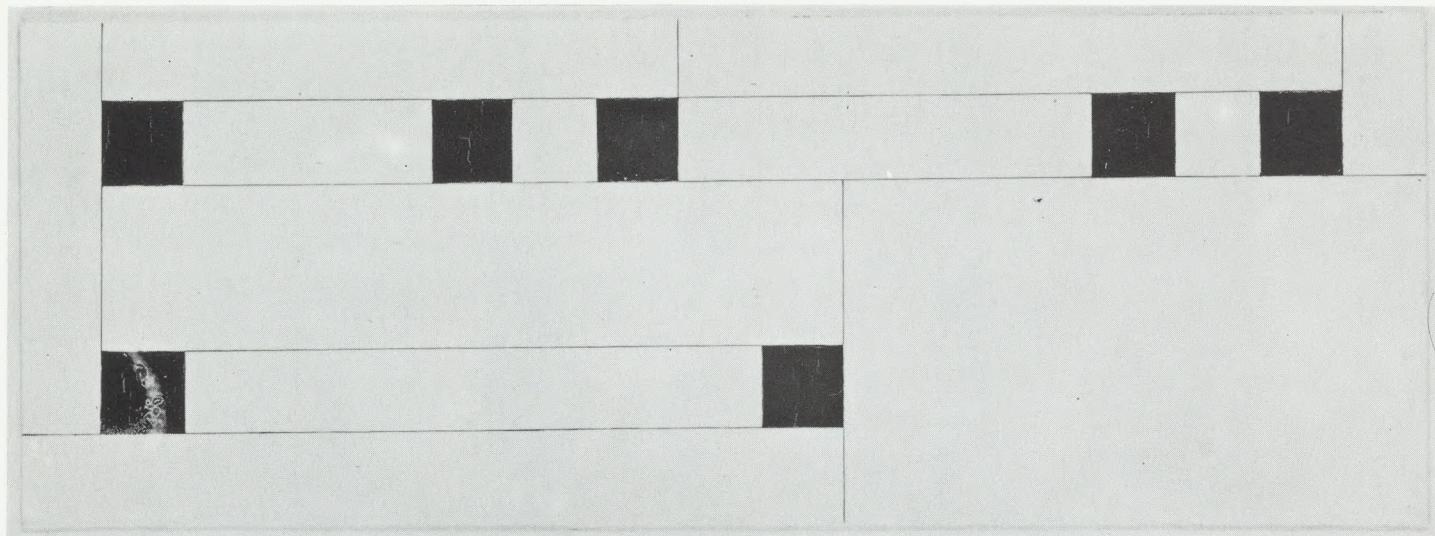
Paris 1936 - Oil on plywood - 102 x 68 cm

Exhibitions

1937 Benno, Taeuber-Arp, Vantongerloo, Paris

1943 Moderne Malerei, Gstaad

1944 Konkrete Kunst, Basel



101

13478
—
15 black

Paris 1936 - Oil painting - 98 x 45 cm

Exhibitions

1937 Gallery Bucher (according to G.V.), Paris
1937 Les Surindépendants, Paris

Collection

Marlow Moss

Destroyed during World War II

Vantongerloo painted the picture again, with different dimensions, as w.c. no. 101bis, 1947

1947 Arte Astratta e Concreta, Milan
1949 Pevsner, Vantongerloo, Bill, Zurich
1961 Georges Vantongerloo zum 75. Geburtstag, Zurich

Illustrations

1938 Transition, no. 27, April-May, New York, London, Paris
1938 Max Bill "Über Konkrete Kunst", Werk, 8, Winterthur, p. 252
1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 19
1952 Max Bill "De la Surface...", in XX^e Siècle, no. 2, Paris, p. 60
1953 Max Bill "De la Surface...", in L'Architecture, 7, fig. 5
1955 "Documentos : Una pagina de Georges Vantongerloo", Ver y Estimar, no. 6, April Buenos Aires p. 8
1957 Karl Gerstner "Kalte Kunst; ...", Arthur Niggli Verlag, Teufen
1960 G. Duplain, "En feuilletant...", Gazette de Lausanne, June 11
1961 cat. Gall. Suzanne Bollag, Zurich
1970 Emiel Bergen "Georges Vantongerloo", Vytvarne Umeni, 4, Prague, fig. 169

Collections

Müller-Widmann, Basel
Petzold-Müller, Basel

101bis

13478
—
15 black

Repainted in 1947 - Oil on plywood - 92.5 x 34 cm

Exhibitions

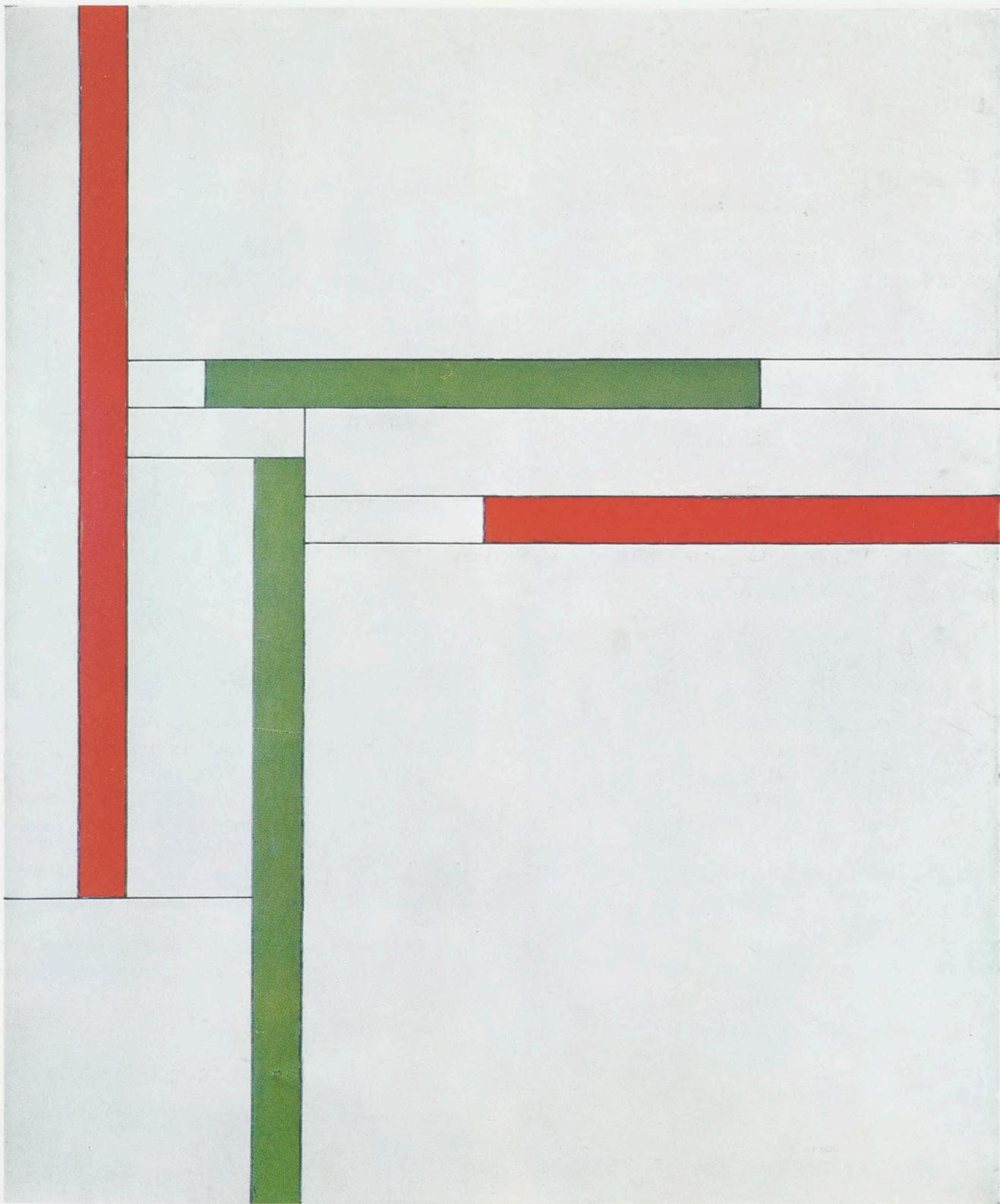
1949 Pevsner, Vantongerloo, Bill, Zurich
1950 Museum of Non-Objective Painting, Loan Exhibition, New York

Illustration

1976 Angelica Zander Rudenstine "Georges Vantongerloo", The Guggenheim Collection, Paintings 1880-1945, vol. II, p. 667, p. 668, fig. a and 3 more figs. (studies on w.c. no. 101bis : fig. b, c, d, p. 668)

Collection

Solomon R. Guggenheim Museum, New York



102

Function of lines

Paris 1937 - Oil on plywood - 79.4 x 66.1 cm

Exhibitions

1937 Benno, Taeuber-Arp, Vantongerloo, Paris
1937 Konstruktivisten, Basel
1949 Pevsner, Vantongerloo, Bill, Zurich

1950 Europäische Kunst aus Zürcher Smmln., Zurich
1960 Konkrete Kunst - 50 Jahre Entwicklung, Zurich
1962 Georges Vantongerloo, London
1966 Georges Vantongerloo Gedächtnisausstellung, Zurich
1968 Plus by Minus, Buffalo, New York
1969 Special Contribution Vantongerloo, Biennale, Nuremberg
1971/72 Georges Vantongerloo, Dusseldorf

Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 20
1960 cat. Helmhaus, Zurich, p. 18
1962 cat. Gall. Marlborough, London, p. 20
1966 U. Apollonio "E Morto Georges Vantongerloo", Casabella 301, Milan, p. 14
1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf
1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

Collection

Max Bill

103

Function of lines, green-red, red-green-blue, blue-yellow

Paris 1937 - Oil on plywood - 72.3 x 43.4 cm

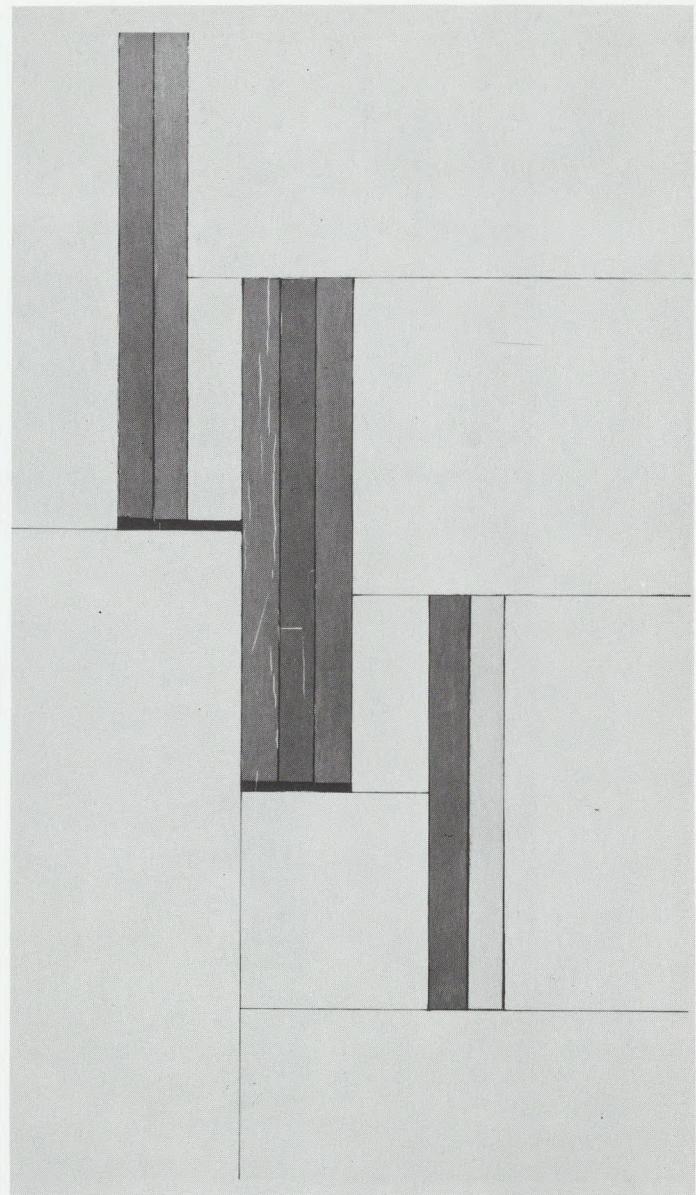
Illustration

1976 Angelica Zander Rudenstine "Georges Vantongerloo", The Guggenheim Museum Collection, Paintings 1880-1945, vol. II, p. 669

Collections

Hilla Rebay

Since 1971, the Solomon R. Guggenheim Museum, New York



104

Composition green-red, blue, violet, red, yellow, black

Paris 1937 - Oil on plywood - 66 x 47.6 cm

Exhibition

1957 Art Abstrait, les Premières Générations 1910-1939, Saint-Etienne

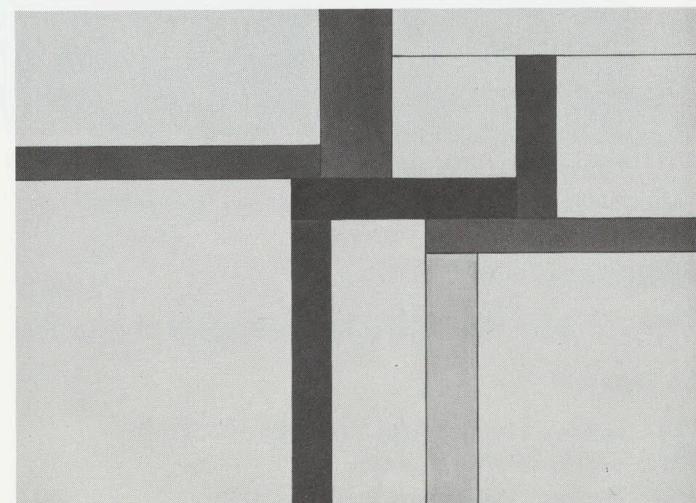
Illustrations

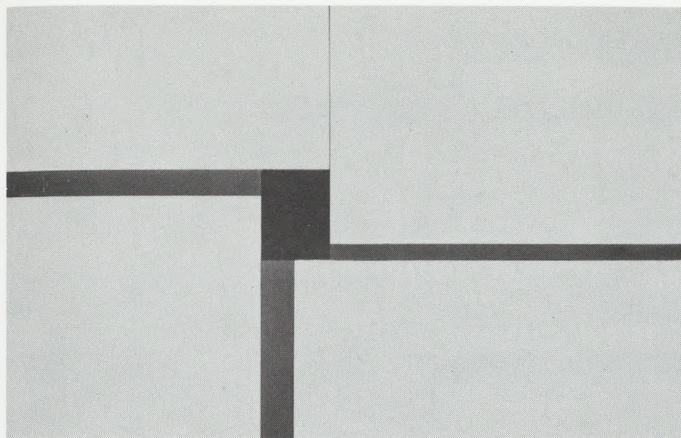
1957 cat. Musée d'Art et d'Industrie, Saint-Etienne, p. 79
1967 Margit Staber "Georges Vantongerloo", Werk, 6, June, Winterthur, p. 355
1975 Cor Blok "Geschichte der Abstrakten Kunst 1900-1960", Ed. Dumont, Cologne

Collections

Aldo Van Eyck

Stedelijk Museum, Amsterdam





105

Composition green-blue-violet-black
Paris 1937 - Oil on plywood - 101.7 x 64.2 cm

Exhibitions

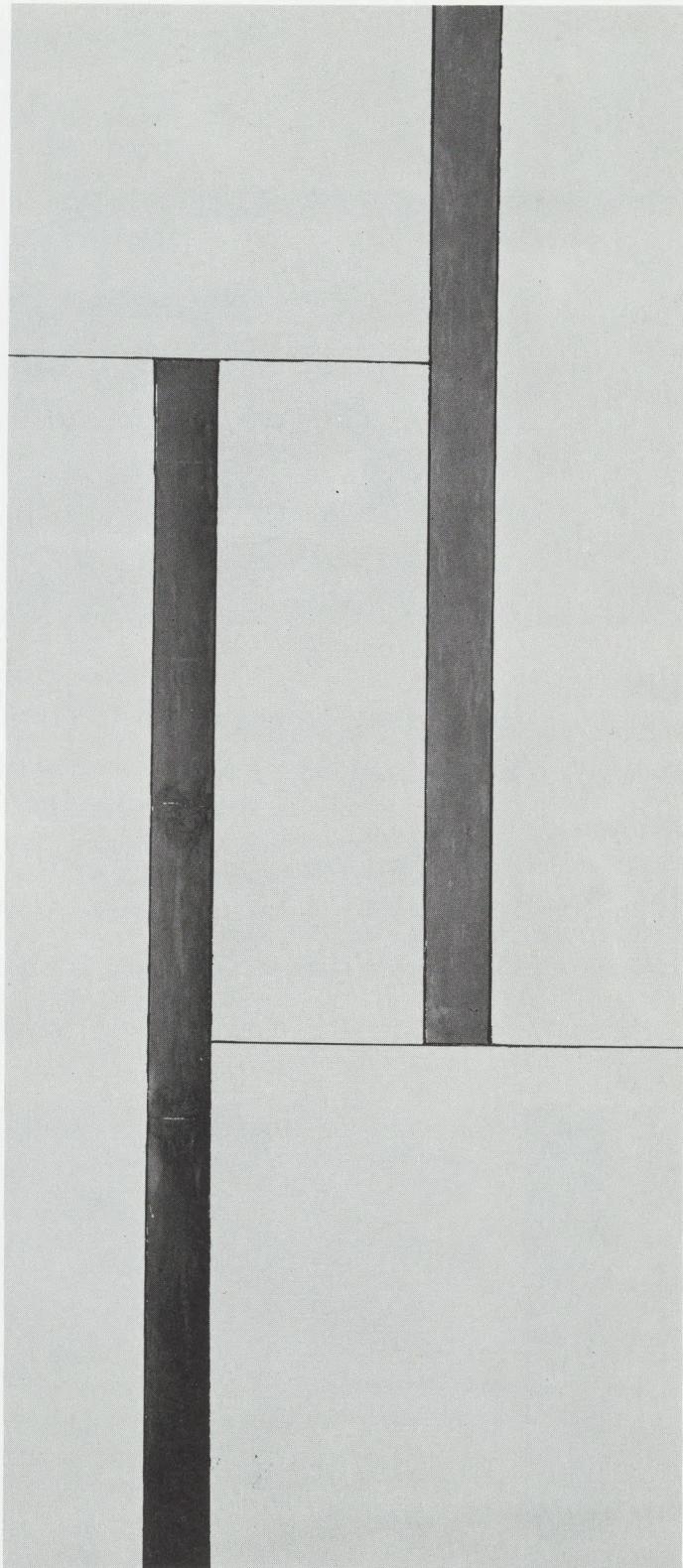
1949 Pevsner, Vantongerloo, Bill, Zurich
1950 Museum of Non-Objective Painting, Loan
Exhibition, New York
1972 Geometric Abstraction 1926-1942 (after Zander
Rudenstine), Dallas

Illustrations

1965 Ed. Georgy Kepes "Structure in Art and in
Science", Braziller, New York, 'Structure : Visual
documents', pages unnumbered
1966 Daniel Robbins "Painting Between the Wars
1918-1940", New York, color slide (after Zander
Rudenstine)
1976 Angelica Zander Rudenstine "Georges Vantonger-
loo", The Guggenheim Museum Collection,
Paintings 1880-1945, vol. II, p. 670

Collection

Solomon R. Guggenheim Museum, New York, 1951
purchased from Vantongerloo



106

Function of verticals, green-red
Paris 1937 - Oil on plywood - 80 x 30 cm

Exhibition

1962 Georges Vantongerloo, London

Illustrations

1962 cat. Gall. Marlborough, London, p. 20
1972 Juan Daniel Fullaondo, "Georges Vantongerloo
desde El Stijl a la Aurora Boreal", Nueva Forma,
no. 75, Madrid

107

$y = ax$

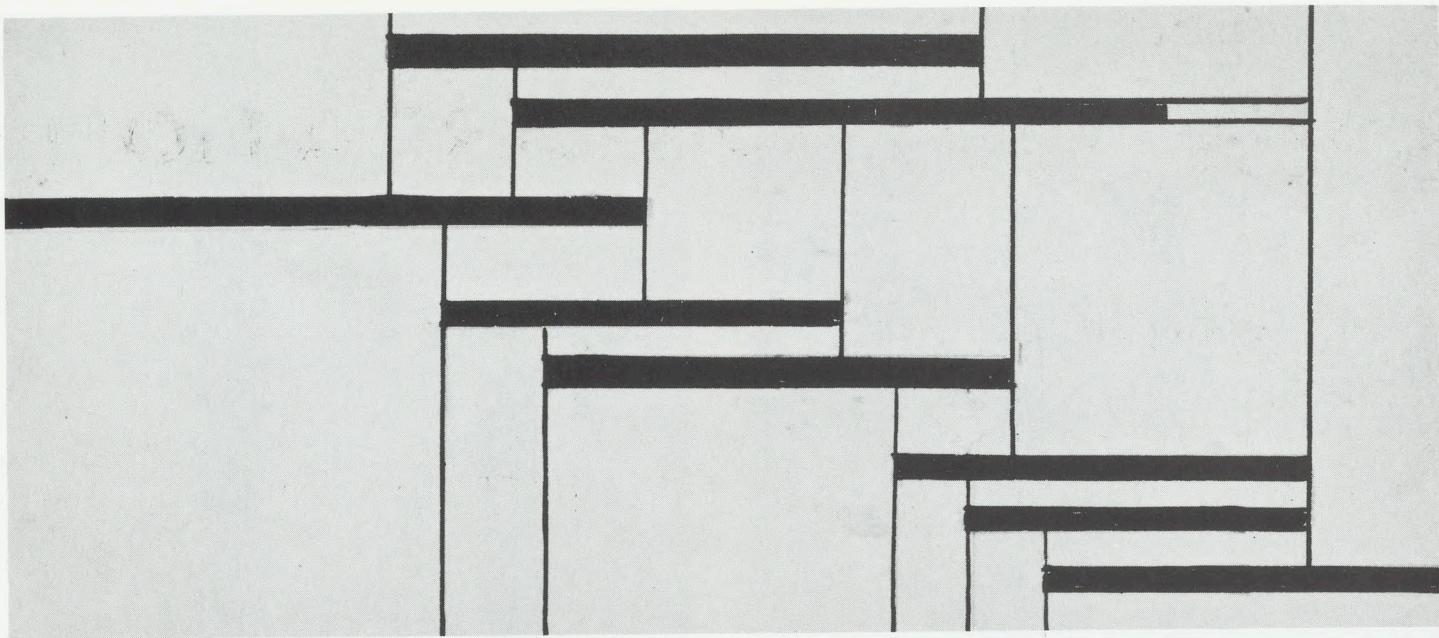
Paris 1937 - Sketch designed for a sculpture, not
executed

108

Function of lines, green-beige-red and brown
Paris 1937 - Oil - 101.7 x 64.2 cm

Exhibition

1937 Les Surindépendants, Paris
Destroyed



109

Interval and function of black lines
Paris 1937 - Oil on plywood - 80 x 35 cm

Exhibitions

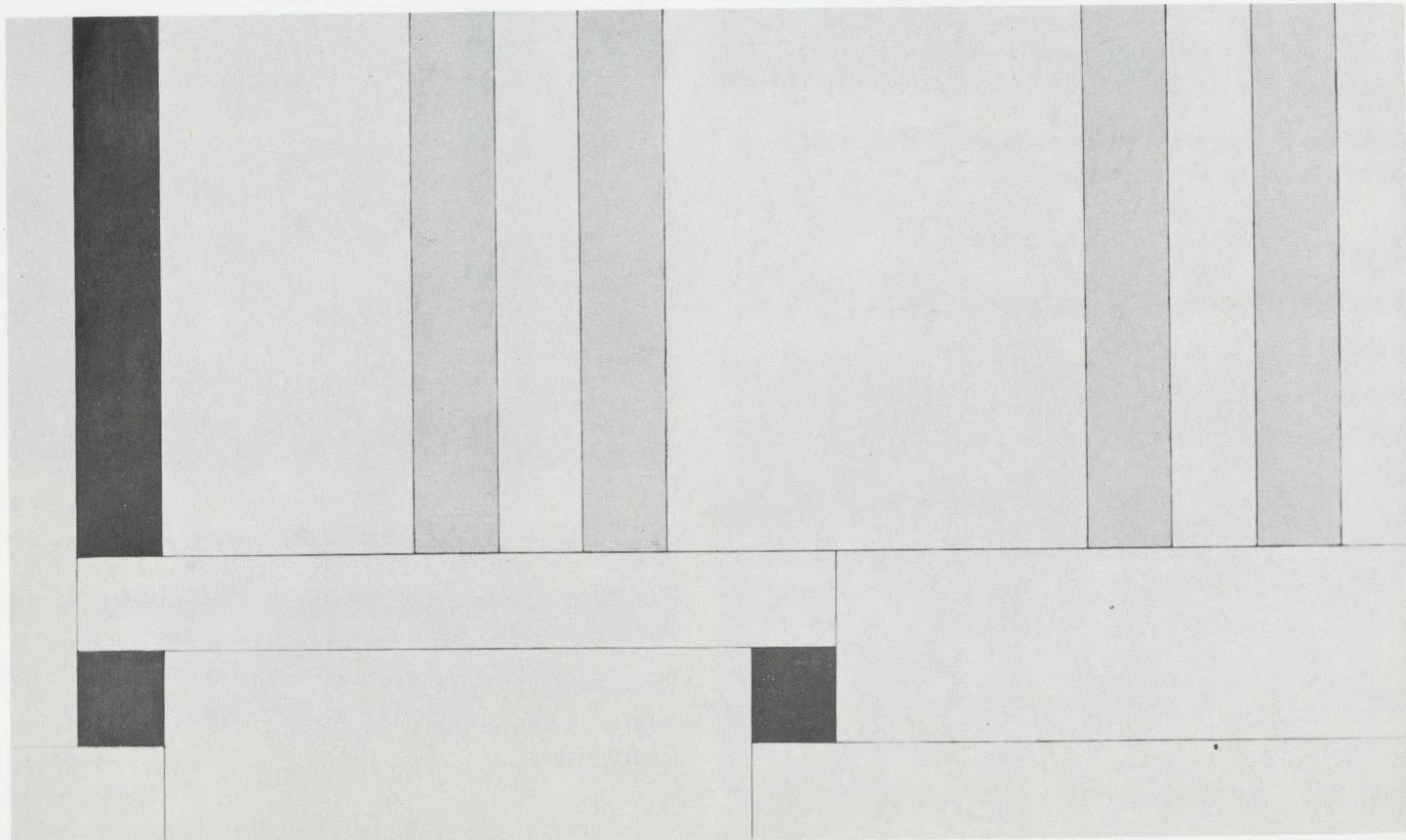
1937 Les Surindépendants, Paris
1944 Konkrete Kunst, Basel
1949 Pevsner, Vantongerloo, Bill, Zurich
1961 Georges Vantongerloo zum 75. Geburtstag, Zurich

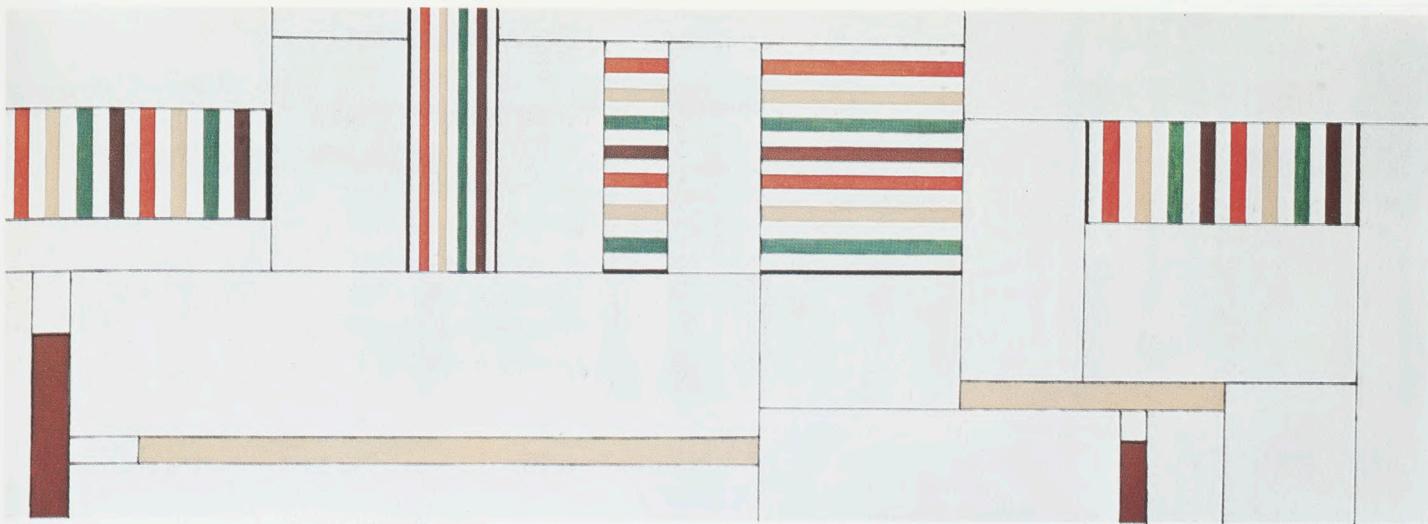
Illustrations

1939 Plastique, no. 5, Paris/New York, p. 17
1948 Georges Vantongerloo, "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 21
1961 cat. Gall. Suzanne Bollag, Zurich

Collections

Müller-Widmann, Basel
Petzold-Müller, Basel





110

13478
15

brown, beige, greenish, red, green

Paris 1937 - Oil on plywood - 101 x 60.5 cm

Exhibitions

1937-38 Benno, Taeuber-Arp, Vantongerloo, Paris
1949 Pevsner, Vantongerloo, Bill, Zurich
1950 Museum of Non-Objective Painting, Loan
Exhibition, New York

Illustrations

1948 Georges Vantongerloo, "Paintings, Sculptures,
Reflections", Wittenborn, New York, fig. 22
1976 Angelica Zander Rudenstine "Georges Vantongerloo", The Guggenheim Museum Collection,
Paintings, 1880-1945, vol. II, p. 671

Collection

Solomon R. Guggenheim Museum, New York, 1951
purchased from Vantongerloo

111

Function (brown)

Paris 1937 - Sketch - Design for a painting, not executed -
9.5 x 8 cm

112

Function of lines

Paris 1937 - Oil on plywood - 100 x 36 cm

Exhibitions

1944 Konkrete Kunst, Basel
1947 Arte Astratta e Concreta, Milan
1949 Pevsner, Vantongerloo, Bill, Zurich
1977 Georges Vantongerloo - Bilder 1937-1949, Zurich

Collections

Müller-Widmann, Basel
Petzold-Müller, Basel

113

Function of lines

Paris 1937 - Oil on plywood - 37 x 78 cm

Exhibitions

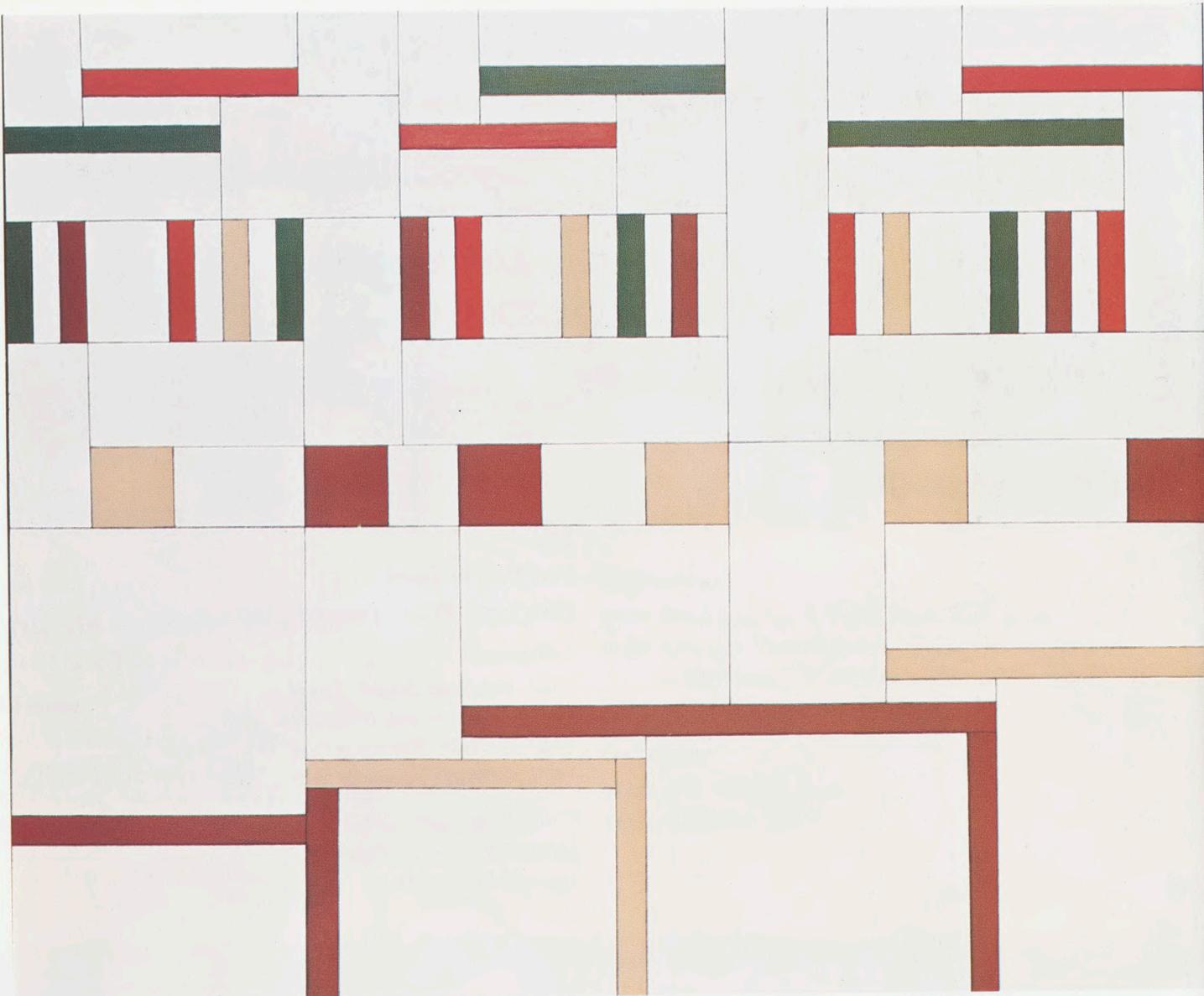
1937 Montparnasse (according to G.V.), Paris
1943 Georges Vantongerloo, 1909-1939, Paris
1946 1^{er} Salon des Réalités Nouvelles, Paris
1949 Pevsner, Vantongerloo, Bill, Zurich
1953 Omaggio a Georges Vantongerloo, Rome
1976 De Boeck, Joostens, Servranckx, Vantongerloo,
Pioneers of Abstract Art, Belgium 1915-1960,
Cologne

Illustrations

1948 Georges Vantongerloo, "Paintings, Sculptures,
Reflections", Wittenborn, New York, fig. 23
1976 cat. Gall. Gmurzynska, Cologne, fig. 64
(pages switched), color

Collections

Lillian Florsheim, Chicago
Gallery Gmurzynska, Cologne
to present owner



114

Function of lines

Paris 1937 - Oil on plywood - 101 x 83.2 cm

Exhibitions

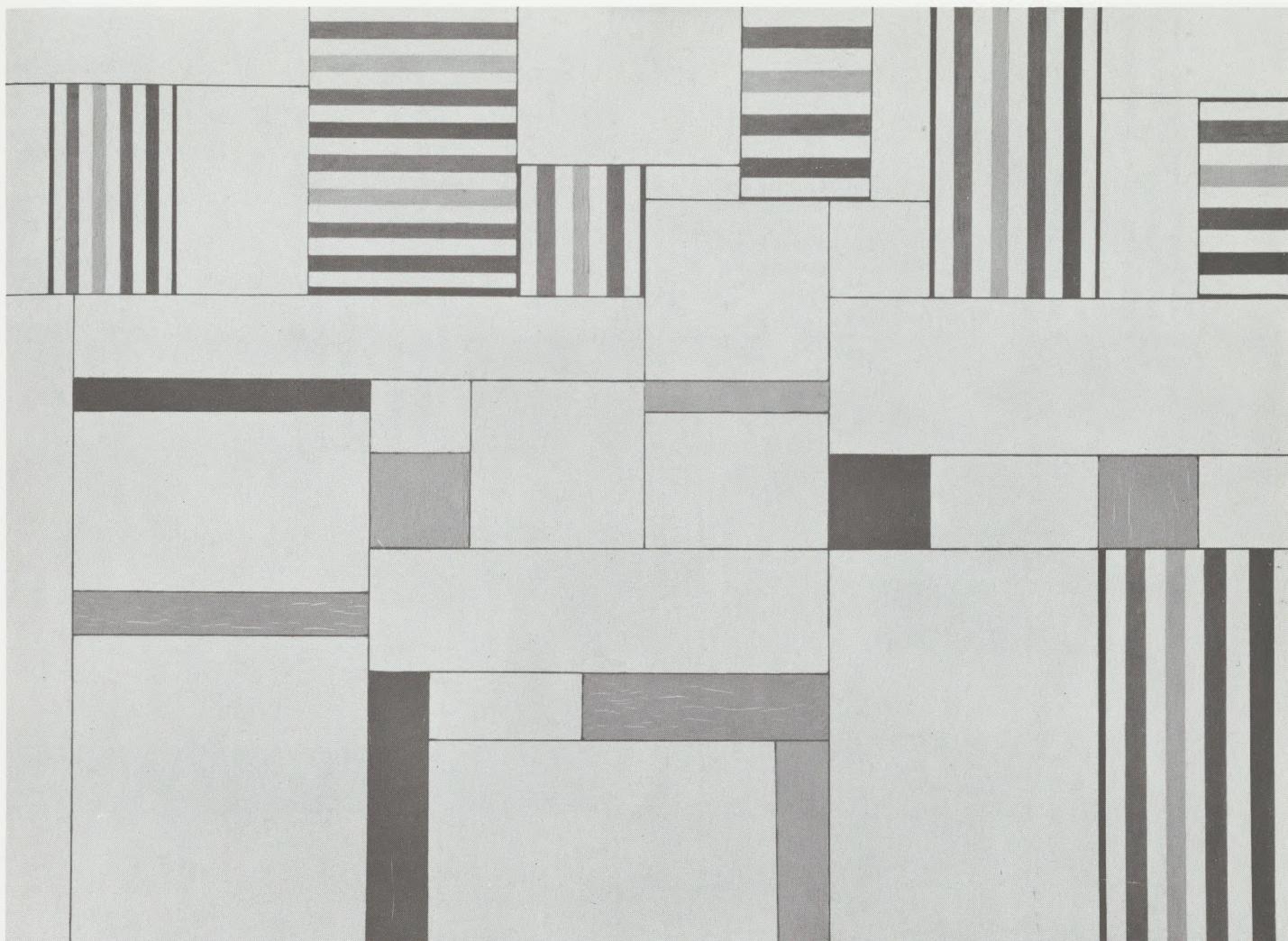
- 1937 Benno, Taeuber-Arp, Vantongerloo, Paris
- 1943 Georges Vantongerloo, 1909-1939, Paris
- 1949 Exhibition (title not known), Sao Paulo
- 1961 Georges Vantongerloo zum 75. Geburtstag, Zurich
- 1969 Special Contribution Vantongerloo, Biennale, Nuremberg
- 1977 Georges Vantongerloo – Bilder 1937-1949, Zurich

Illustrations

- 1948 Georges Vantongerloo, "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 25
- 1961 cat. Gall. Suzanne Bollag, Zurich

Collection

Verena Loewensberg, Zurich



115

Function – composition

Paris 1937 - Oil on plywood - 56 x 78 cm

Exhibitions

1937 Benno, Taeuber-Arp, Vantongerloo, Paris

1944 Konkrete Kunst, Basel

1949 Pevsner, Vantongerloo, Bill, Zurich

Illustration

1967 Coll. cat. Marguerite Arp-Hagenbach, Kunstmuseum, Basel

Collections

Müller-Widmann, Basel

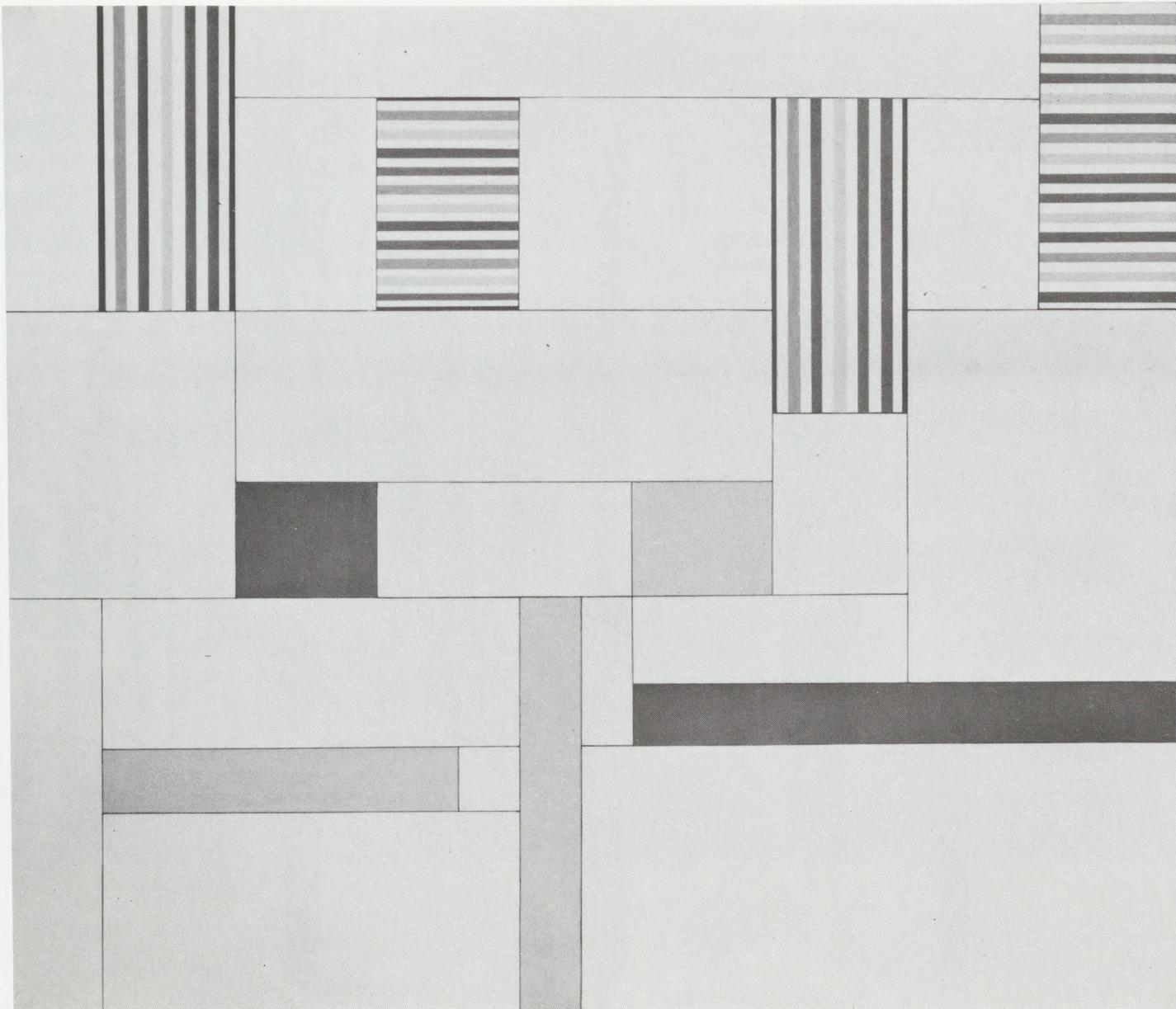
Marguerite Arp-Hagenbach, Basel,

Kunstmuseum Basel, inv. G 1968, 111. Gift M. Arp-Hagenbach

118

Function square, round, elliptical

Paris 1937 - Sketch - Design for a painting, not executed
3.5 x 8.1 cm



116

Function red-green-beige-brown

Paris 1937 - Oil on plywood - 101 x 87 cm

Exhibitions

- 1937 Les Surindépendants, Paris
- 1937 Montparnasse (according to G.V.), Paris
- 1937/38 Benno, Taeuber-Arp, Vantongerloo, Paris
- 1938 Abstrakte Kunst, Amsterdam
- 1939 International Nutidskunst, Oslo
- 1949 Pevsner, Vantongerloo, Bill, Zurich
- 1950 Museum of Non-Objective Painting, Loan Exhibition, New York

Illustrations

- 1937 Invitation-card, Gall. Delcourt, Paris, on 3.12.37
- 1939 cat. Kunstmuseum, Oslo
- 1976 Angelica Zander Rudenstine "Georges Vantongerloo", The Guggenheim Museum Collection, Paintings, 1880-1945, vol. II, p. 673

Collection

Solomon R. Guggenheim Museum, New York

117

Function beige-brown-greenish

Paris 1937 - Oil on plywood - 41 x 33 cm

Exhibitions

- 1937 Montparnasse, Paris (according to G.V.)
- 1944 Konkrete Kunst, Basel
- 1949 Pevsner, Vantongerloo, Bill, Zurich

Collections

- Müller-Widmann, Basel
- Christian Manz, Zurich



119

Function square, round, elliptical
beige, brown, greenish

Paris 1937 - Oil - 101 x 57 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich
1977 Georges Vantongerloo - Bilder 1937-1949, Zurich
1979 Mondrian und De Stijl, Cologne

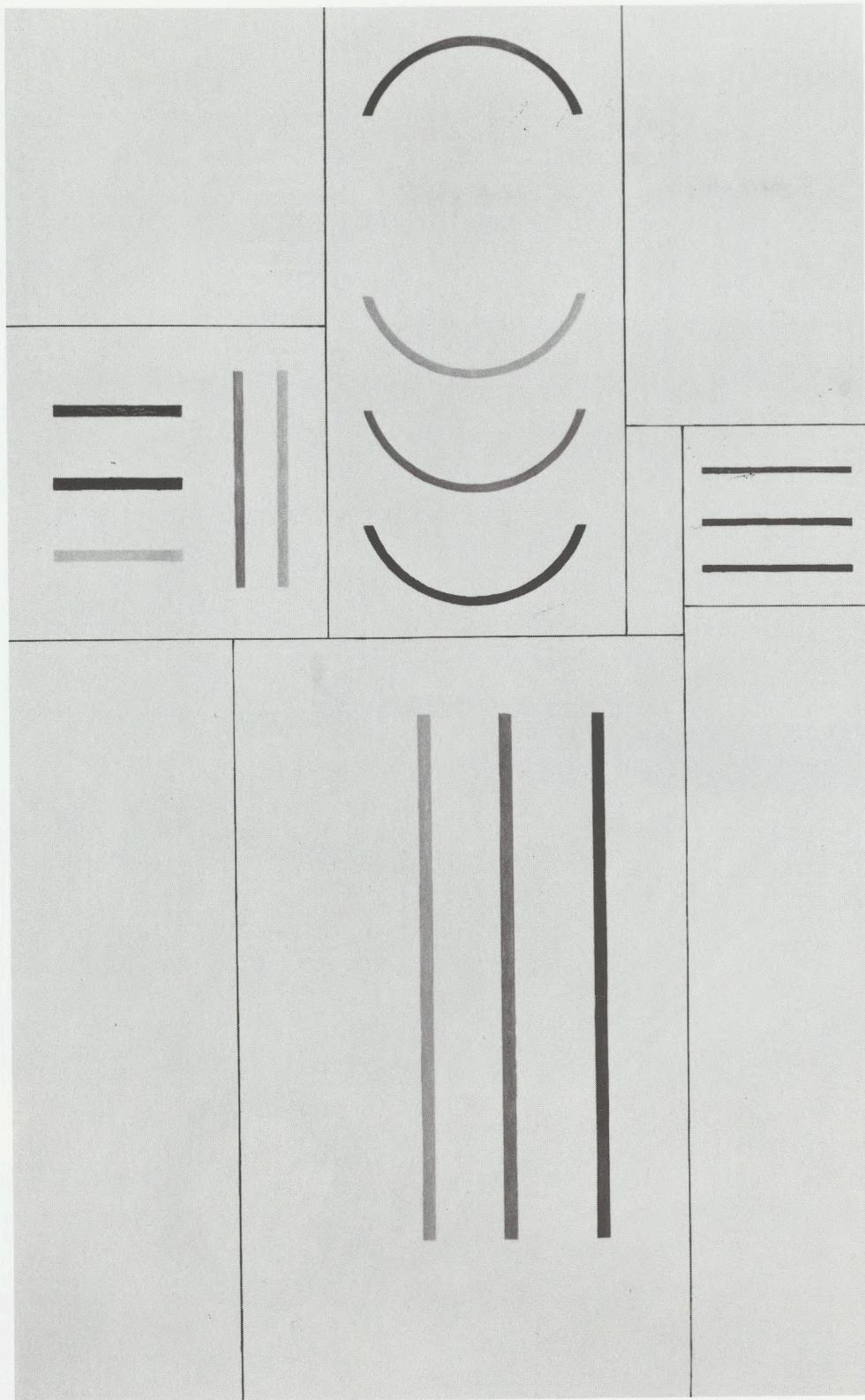
Illustrations

1979 cat. Gall. Gmurzynska, Cologne, p. 221

1979 René Micha "Mondrian et de Stijl", Art International, vol. XXIII, 5-6, September, Lugano, p. 84

Collection

Private collection, German Federal Republic



122

Function of lines, curves, and straight lines
Paris 1937 - Oil on plywood - 95 x 61 cm

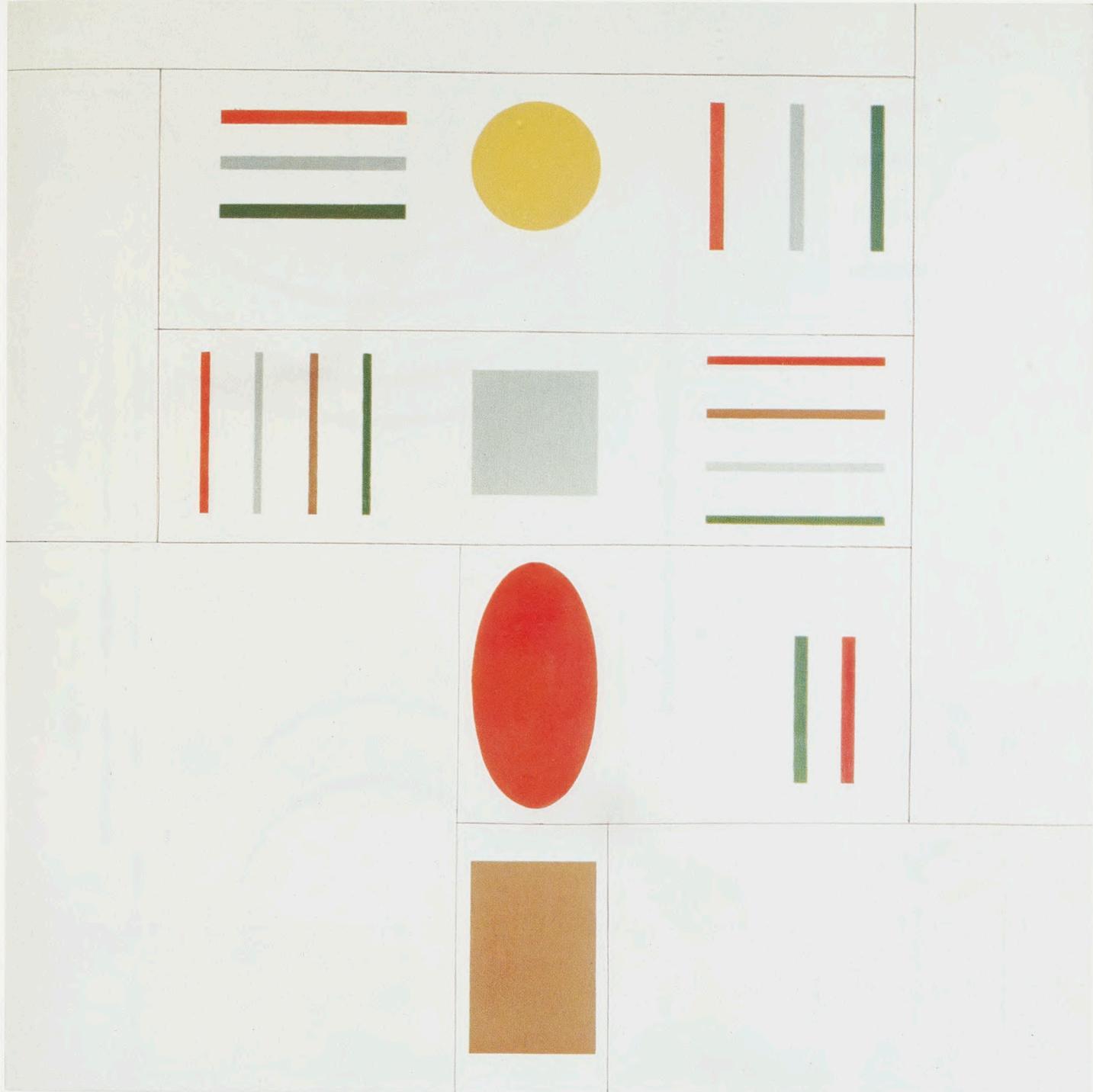
Exhibitions

1938 Les Surindépendants, Paris
1938 Abstrakte Kunst, Amsterdam
1943 Georges Vantongerloo, 1909-1939, Paris
1946 1^{er} Salon des Réalités Nouvelles, Paris

1962 Georges Vantongerloo, London

Illustrations

1948 Georges Vantongerloo, "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 26
1962 cat. Gall. Marlborough, London, p. 20
1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid



121

Function of forms and colors

Paris 1937 - Oil on plywood - 102 x 102 cm

Exhibitions

- 1938 Les Surindépendants, Paris
- 1938 Abstrakte Kunst, Amsterdam
- 1943 Georges Vantongerloo, 1909-1939, Paris
- 1979 Line and Movement, London

Illustration

1979 cat. Gall. Annely Juda, London, title, color

Collections

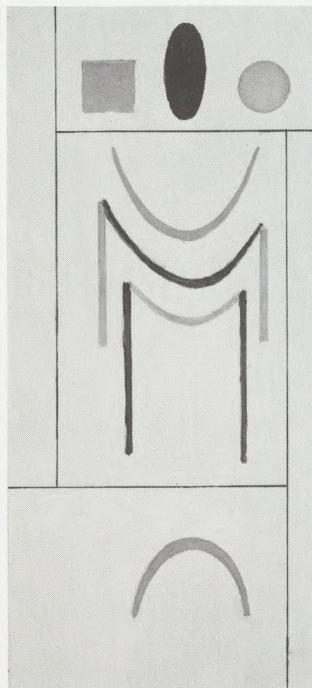
Mme Everaert, Uccle-Brussels
Kawamura Collection

120

Function brown, beige, greenish

11.3 x 5.7 cm

Sketch - Design for a painting, not executed



123

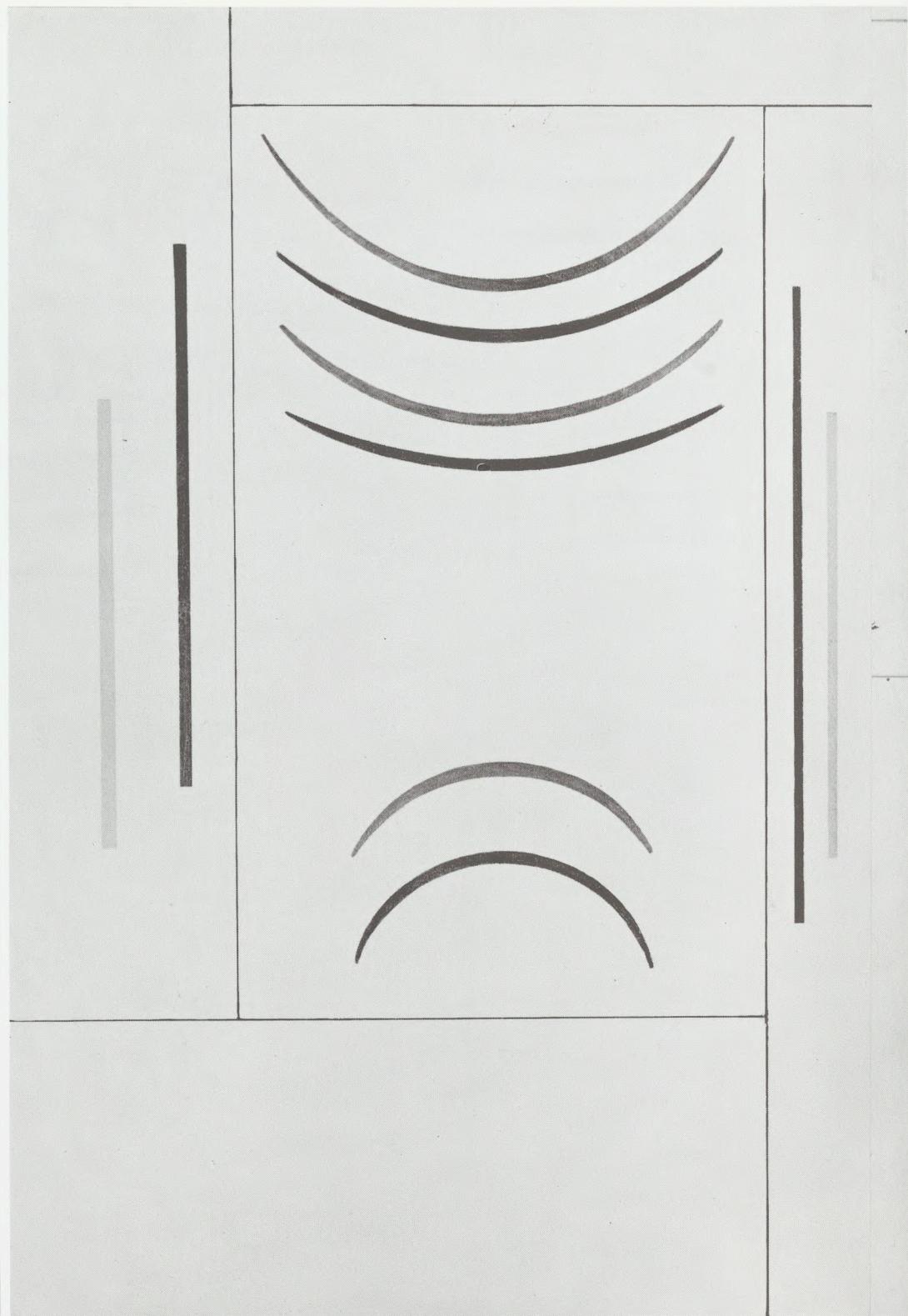
Function

Paris 1937

Vantongerloo recreated this work after the original was destroyed

See w.c. no. 206

On the reverse of 206, the original indication 123 is still visible



124

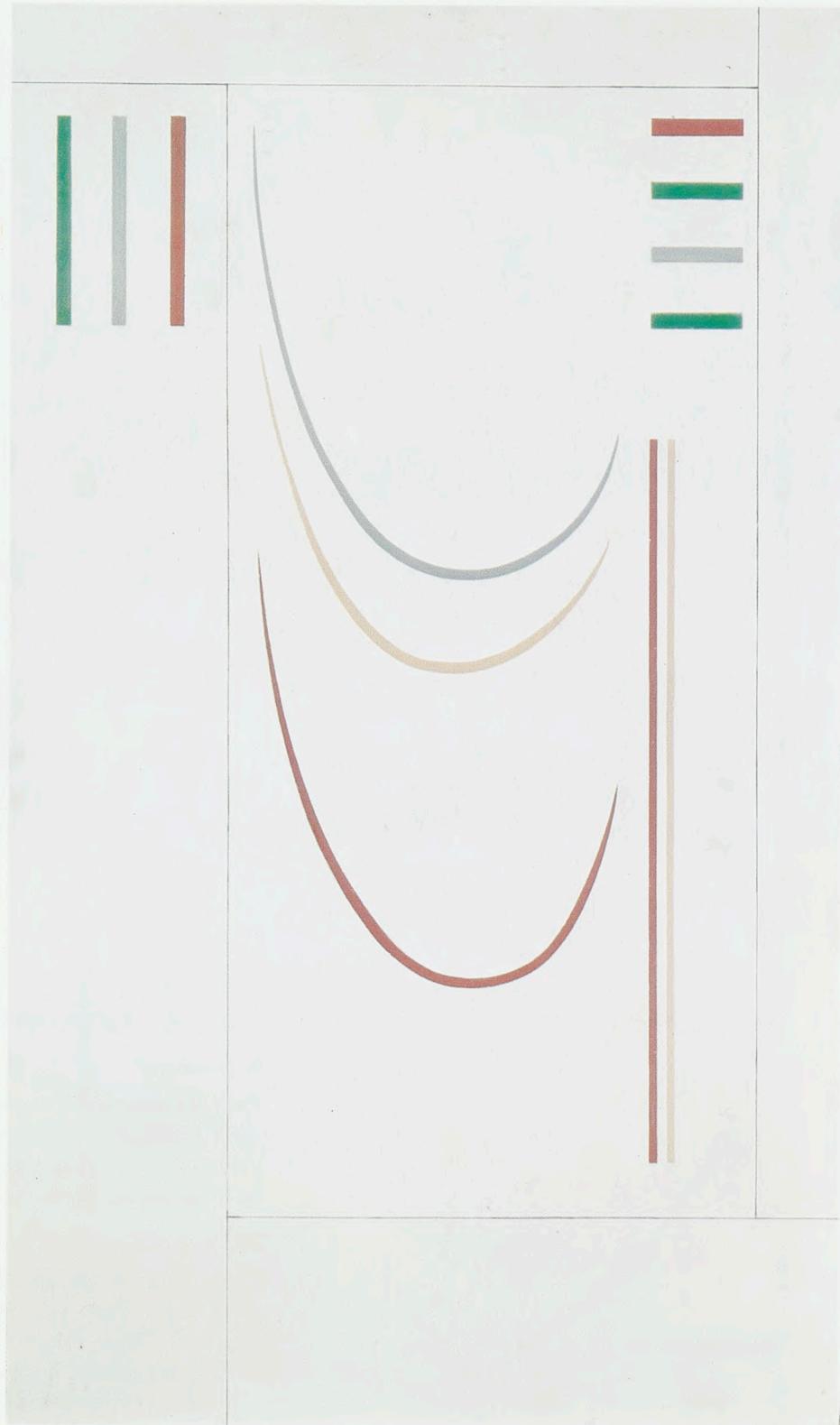
Function, curves, straight lines

Paris 1937 - Oil on plywood - 48.7 x 32.3 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich

1962 Georges Vantongerloo, London



Illustrations

1962 cat. Gall. Marlborough, London, p. 21
1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

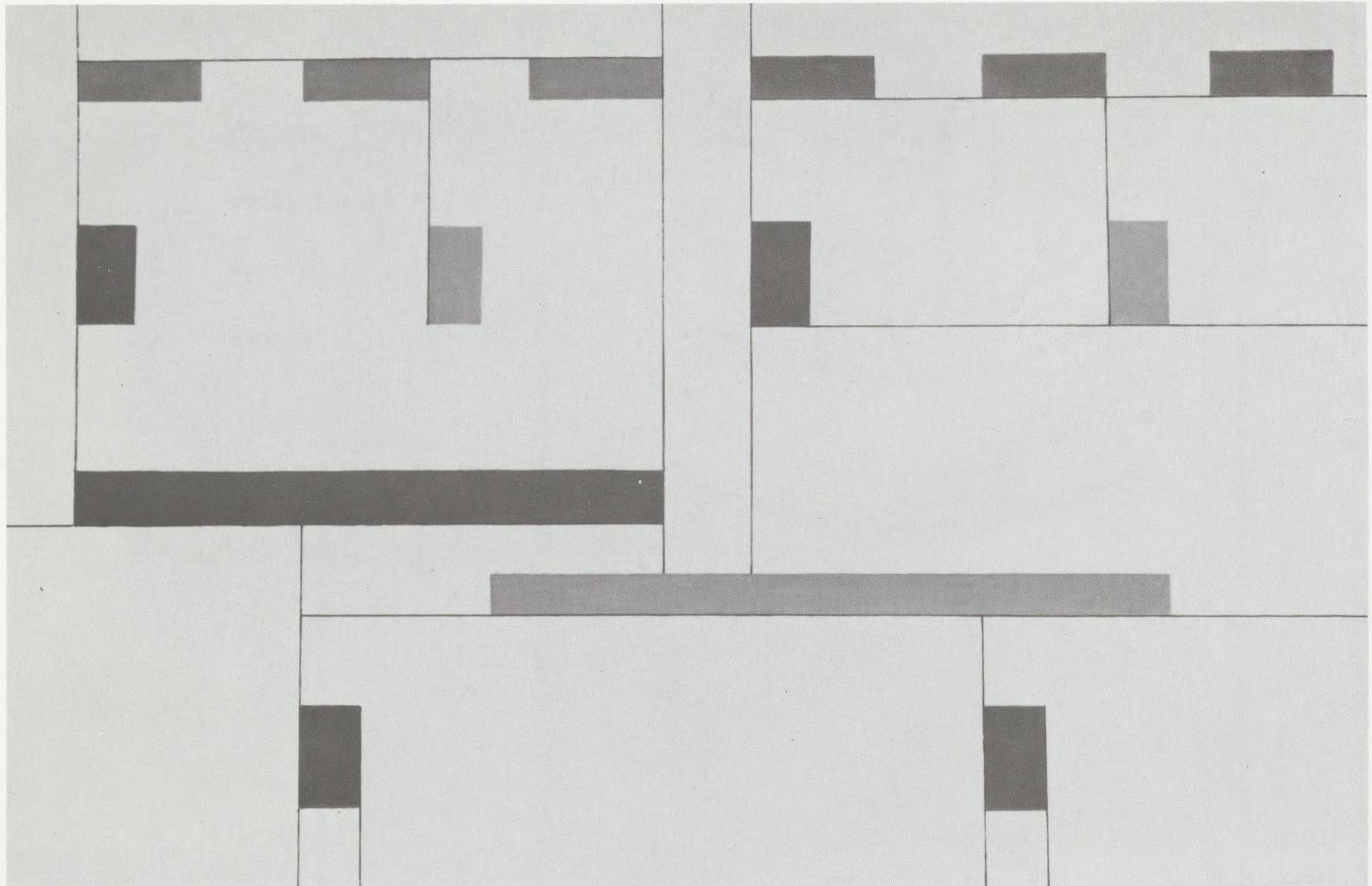
125

Function, parabola

Paris 1937 - Oil on plywood - 82 x 48 cm

Exhibitions

1971/72 Georges Vantongerloo, Dusseldorf
1977 Georges Vantongerloo - Bilder 1937-1949, Zurich
1979 Line and Movement, London



126

Intervals

Paris 1937 - Oil on plywood - 88.8 x 53.3 cm

Exhibitions

- 1949 Pevsner, Vantongerloo, Bill, Zurich
- 1953 Omaggio a Georges Vantongerloo, Rome
- 1962 Georges Vantongerloo, London
- 1979 Line and Movement, London

Illustrations

- 1962 cat. Gall. Marlborough, London, p. 21
- 1970 Emiel Bergen, "Georges Vantongerloo", Vytvarne Umeni, 4, Prague
- 1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid
- 1979 cat. Gall. Annely Juda, London, p. 32

Collection

Max Bill

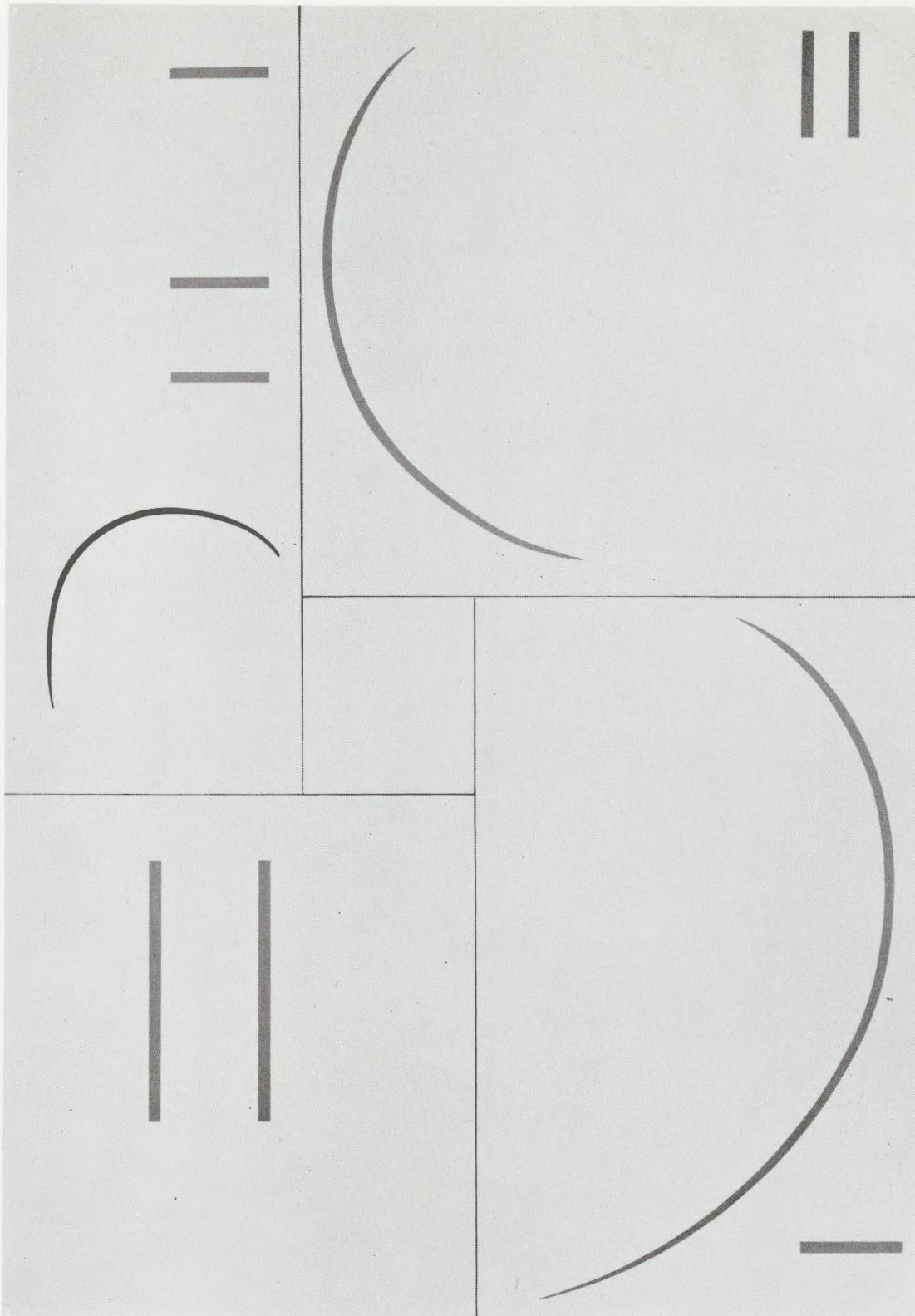
127

Intervals

Paris 1937 - Sketch for a painting not executed - 5.5 x 8 cm

Illustrations

- 1972 cat. Gall. Gmurzynska, Cologne
- 1977 cat. Gall. Lopes, Zurich, p. 7, color
- 1977 Max Engeli "Experiment des Geistes", Brücke-bauer, Zurich, 20.5
- 1977 H.J.K. "Schönheit der Askese", Basler Zeitung, Basel, June 18
- 1977 cat. Gall. Annely Juda, "Line and Movement", p. 35, London
- 1979 du, September, Zurich, p. 74



128

Curves

Paris 1937 - Oil - 101.8 x 70.5 cm

Exhibition

1962 Georges Vantongerloo, London

Illustrations

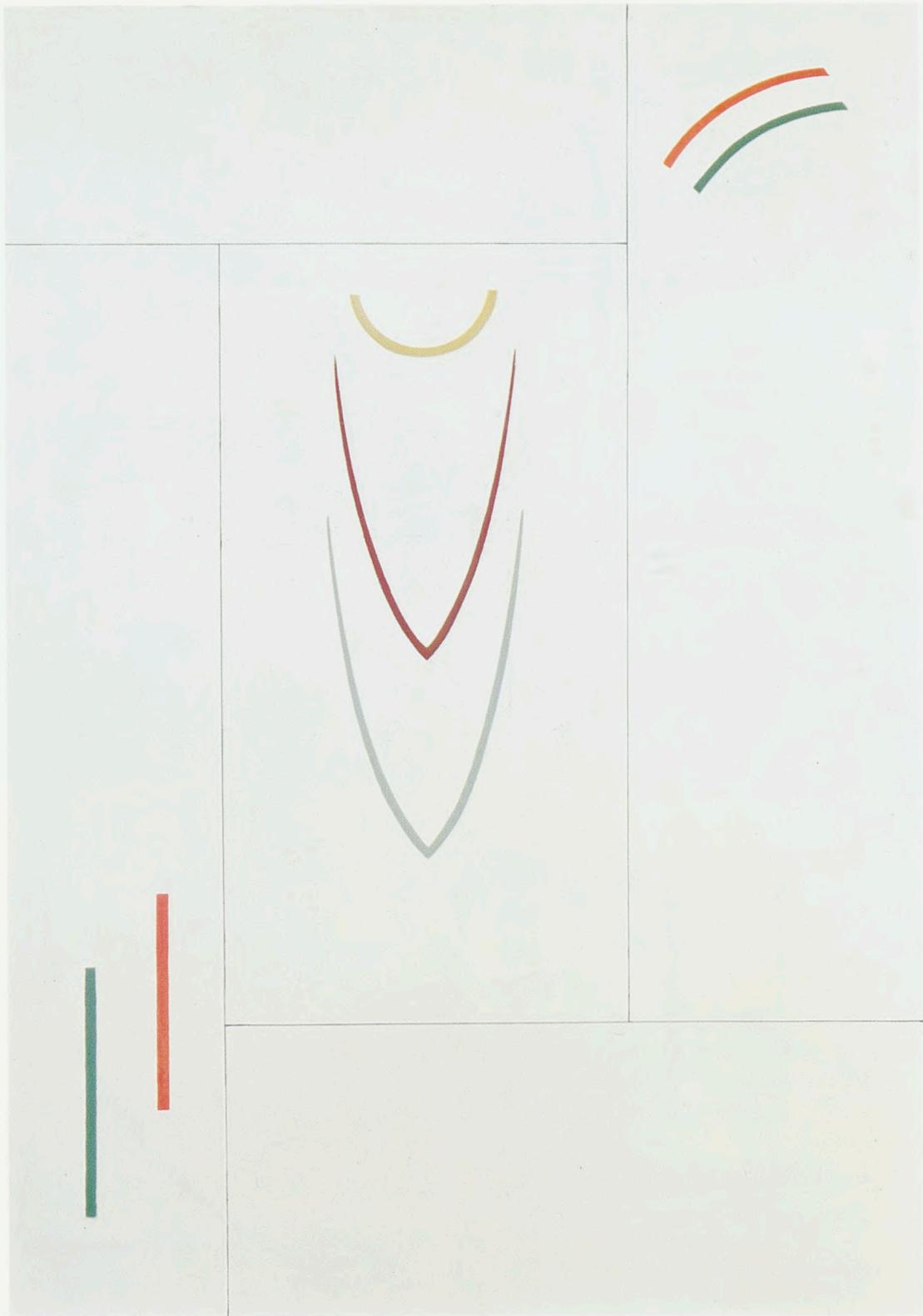
1962 cat. Gall. Marlborough, London, p. 21

1966 U. Apollonio "E Morto Georges Vantongerloo", Casabella 301, Milan, fig. 15

1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

Collection

Max Bill



129

Function parabola

Paris 1938 - Oil on plywood - 69.5 x 48.8 cm

Exhibitions

- 1949 Pevsner, Vantongerloo, Bill, Zurich
- 1953 Omaggio a Georges Vantongerloo, Rome
- 1966 Georges Vantongerloo Gedächtnisausstellung, Zurich
- 1969 Special Contribution Vantongerloo, Biennale, Nuremberg

1971/72 Georges Vantongerloo, Dusseldorf
1978 Abstraction – Création, Munster/Paris

Illustrations

- 1971/72 cat. Gall. Denise René/Hans Mayer, Dusseldorf, color
- 1978 cat., Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Munster, Musée d'Art Moderne de la Ville de Paris, p. 84, color



130

Extension, green curves

Paris 1938 - Oil on masonite - 80 x 64.5 cm

Exhibitions

1938 Les Surindépendants, Paris

1939 Gall. l'Equipe, Paris (according to G.V.)

1943 Georges Vantongerloo, 1909-1939, Paris

1949 Pevsner, Vantongerloo, Bill, Zurich

1953 Georges Vantongerloo, New York

1962 Georges Vantongerloo, London

1977 Georges Vantongerloo - Bilder 1937-1949, Zurich
Illustrations

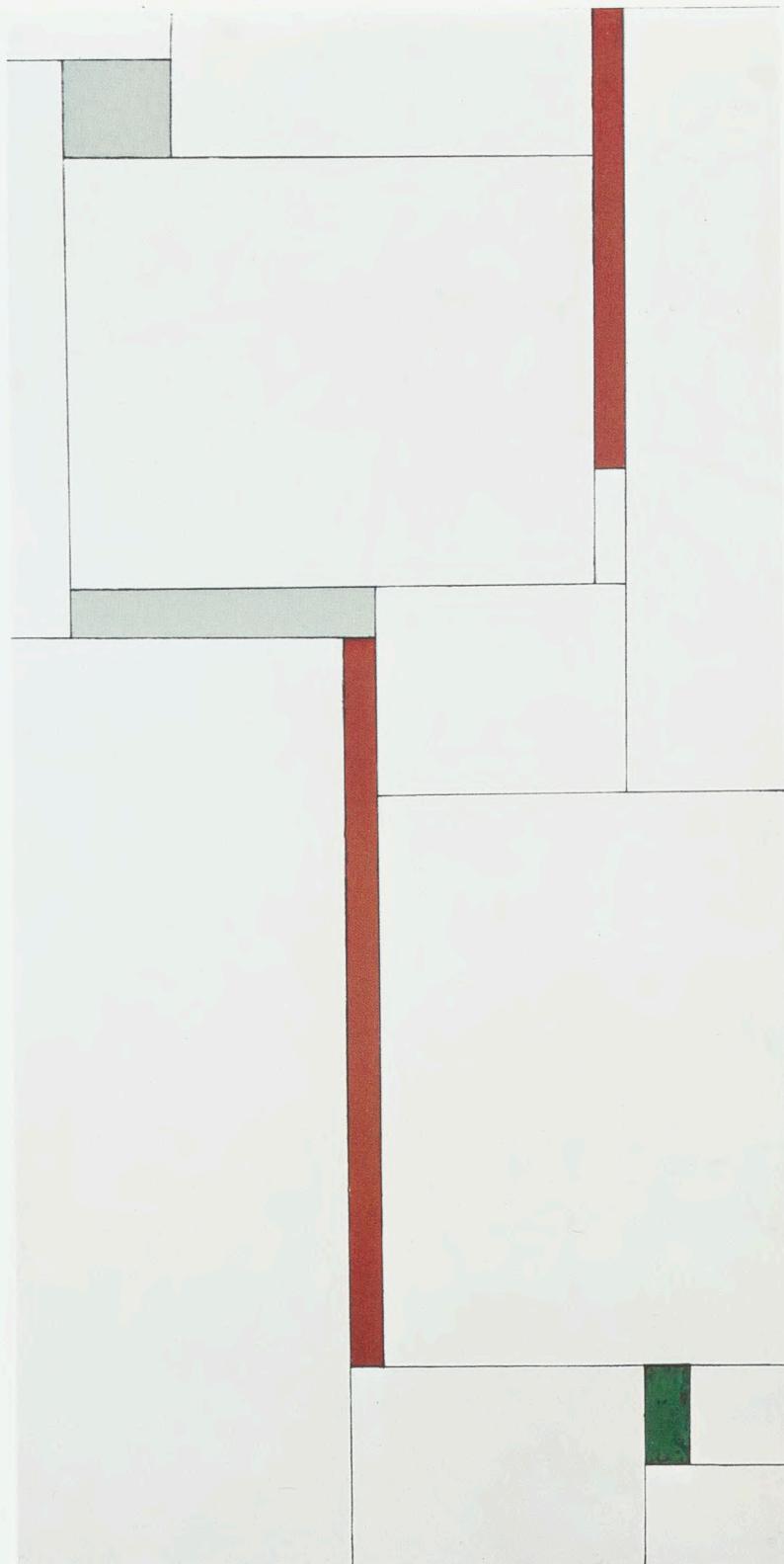
1939 "Plastique", no. 5, Paris, New York, p. 16 (wrong date : 1939)

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 27

1962 cat. Gall. Marlborough, London, p. 22

Collection

Max Bill



131

Construction brown, greenish, green

Paris 1938 - Oil on masonite - 80 x 40 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich

1977 Georges Vantongerloo – Bilder 1937-1949, Zurich

Collection

Max Welti, Zurich

132

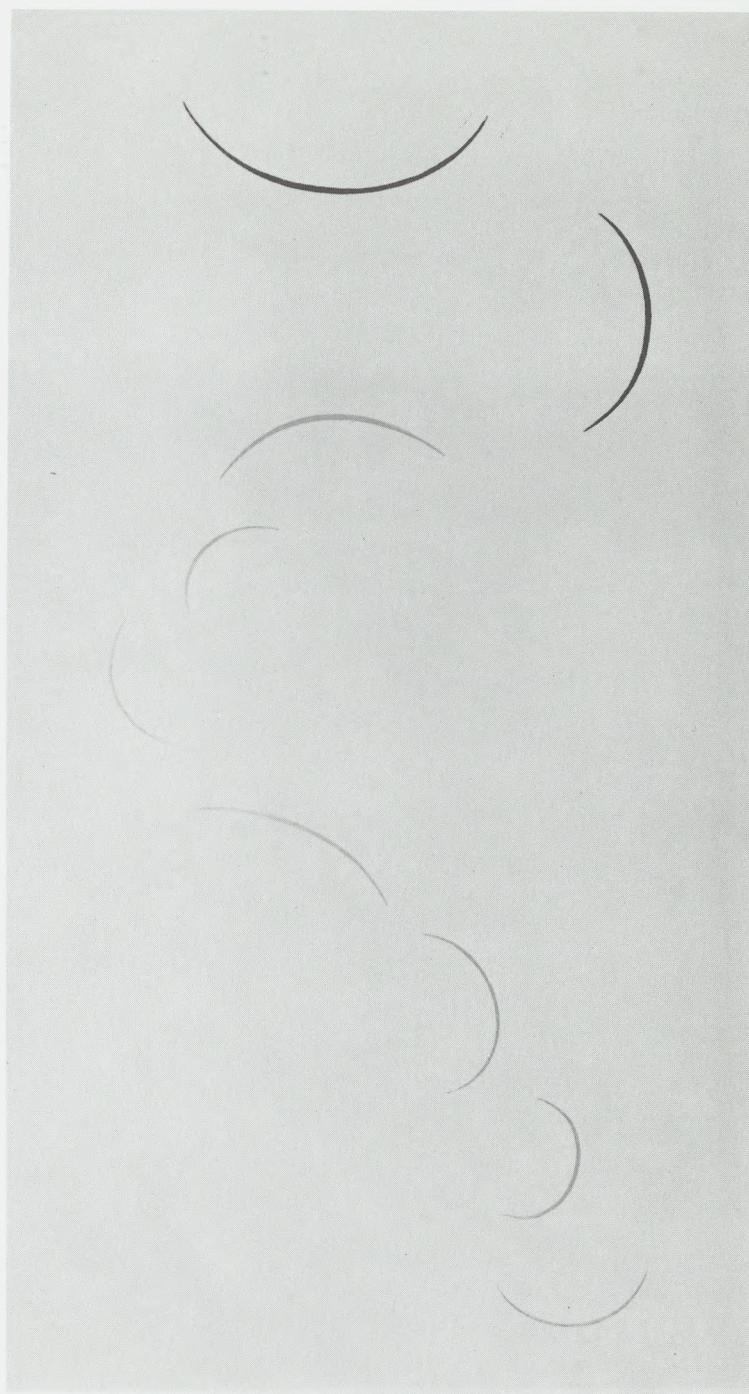
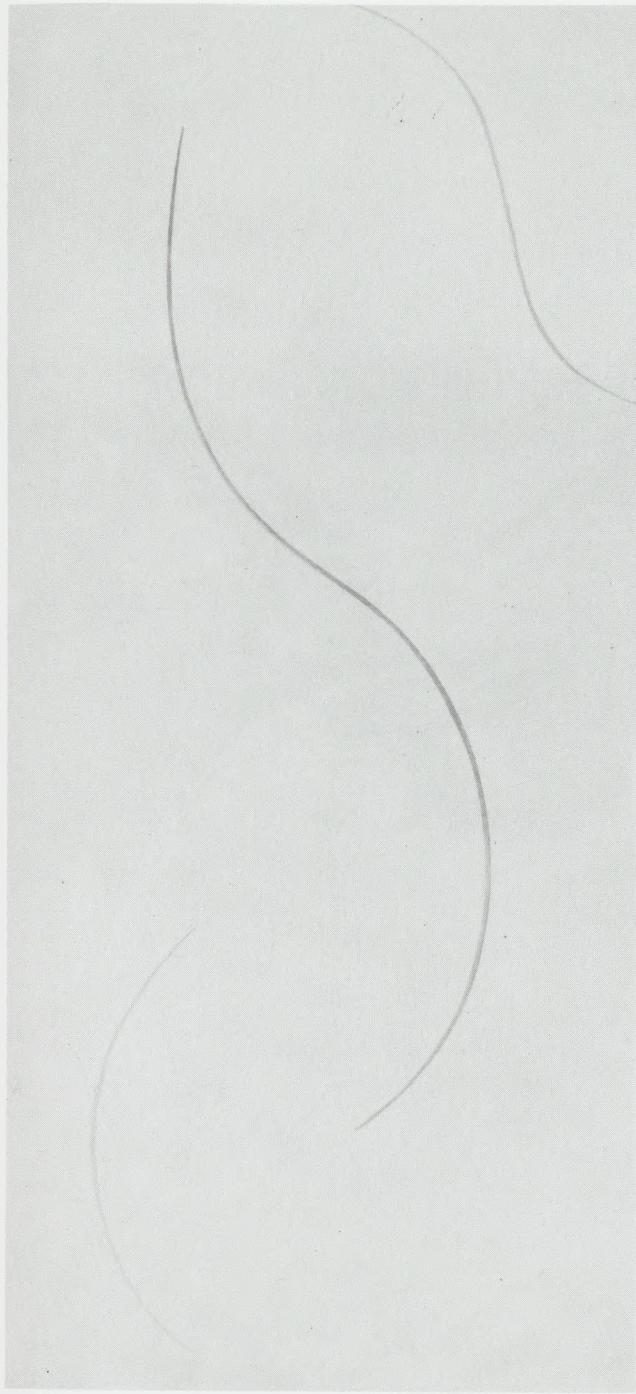
Function, green curves

Paris 1938 - Oil on masonite - 80 x 37 cm

Exhibitions

1953 Omaggio a Georges Vantongerloo, Rome

1962 Georges Vantongerloo, London



Illustrations

1962 cat. Gall. Marlborough, London, p. 22
1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

133

Relations of curves

Paris 1938 - Oil on masonite - 80 x 41.5 cm

Exhibitions

1939 Oeuvres des Artistes Etrangers, Paris (according to G.V.)

1946 1^{er} Salon des Réalités Nouvelles, Paris

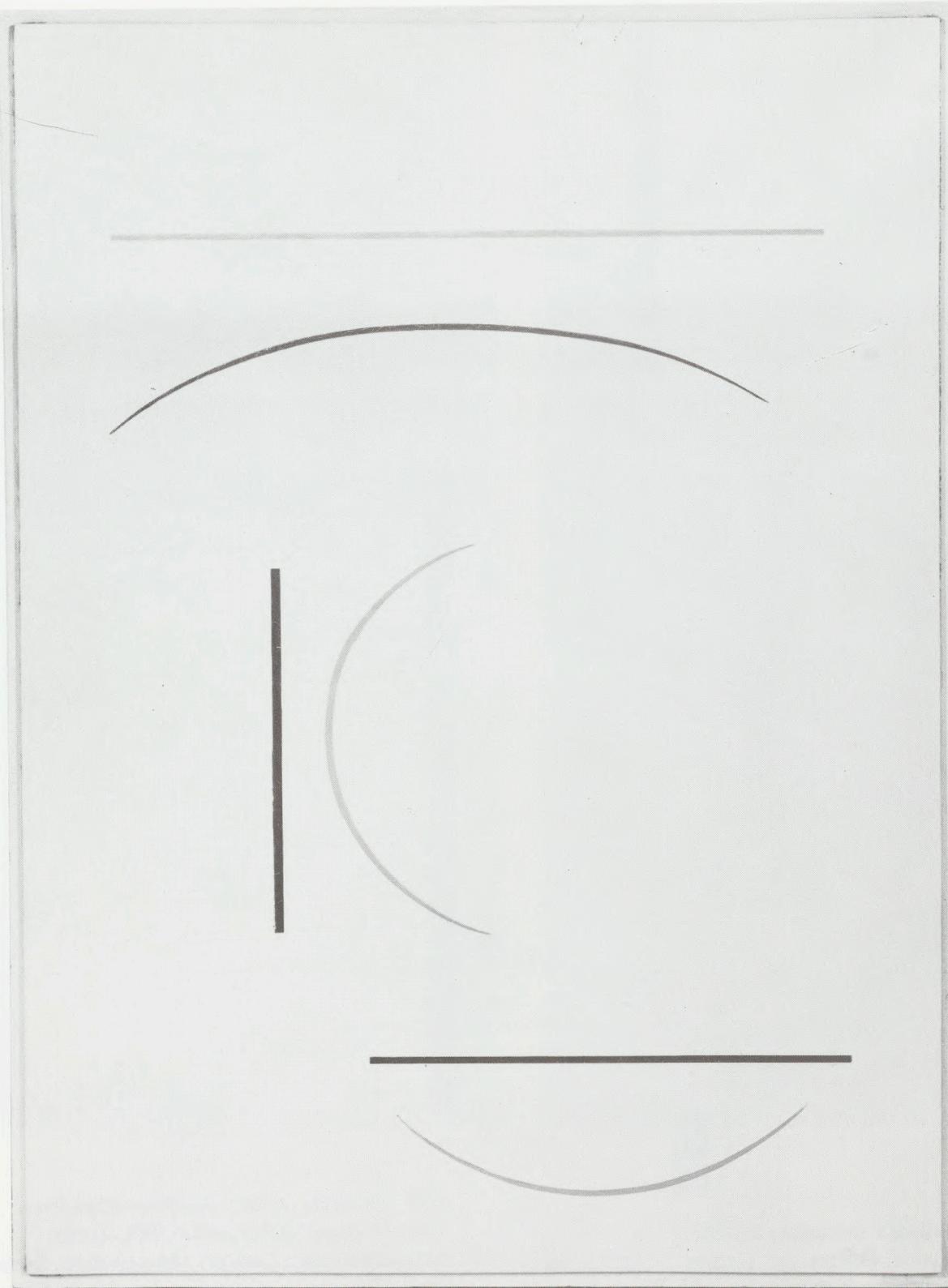
1949 Pevsner, Vantongerloo, Bill, Zurich

1953 Omaggio a Georges Vantongerloo, Rome

1962 Georges Vantongerloo, London

Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 28
1962 cat. Gall. Marlborough, London, p. 23
1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid



134

Relations of lines

yellow-red-brown-greenish

Paris 1938 - Oil on masonite - 80 x 57.5 cm

Exhibitions

1938 Les Surindépendants, Paris

1939 Oeuvres des Artistes Etrangers, Paris (according to G.V.)

1946 1^{er} Salon des Réalités Nouvelles, Paris

1949 Pevsner, Vantongerloo, Bill, Zurich

1966 Georges Vantongerloo, Gedächtnisausstellung, Zurich

1973 50 Jahre Kunsthändlersverband der Schweiz, Zurich



Illustrations

1966 cat. Gall. Suzanne Bollag, Zurich
1967 Margit Staber "Georges Vantongerloo", Werk, 6, Winterthur, p. 356
1970 Emiel Bergen "Georges Vantongerloo", Vytvarne Umeni, 4, Prague, fig. 171
1973 cat. Kunsthaus, Zurich, fig. 45, no. 82

Collection

Kunsthaus, Zurich, purchased 1966

135

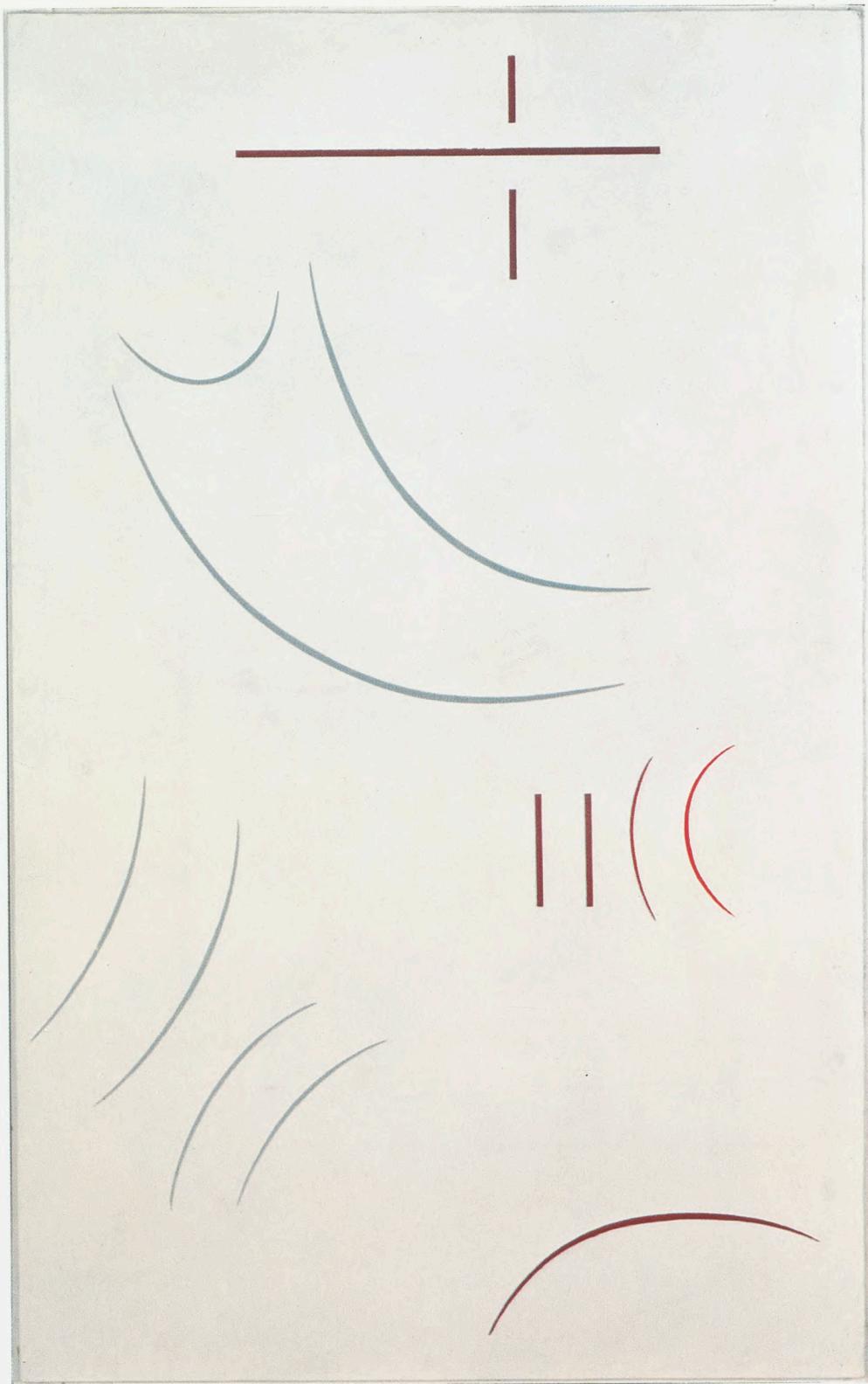
Function - curves brown - greenish
Paris 1938 - Oil on masonite - 63 x 46.5 cm

Exhibitions

1953 Omaggio a Georges Vantongerloo, Rome
1968 Plus by Minus, Buffalo

Collection

James Clark, Dallas



136

Variations of lines, red-brown-greenish
Paris 1938 - Oil on masonite - 80 x 49.5 cm

Exhibitions

1939 Oeuvres des Artistes Etrangers, Paris (according

to G.V.)

1953 Omaggio a Georges Vantongerloo, Rome

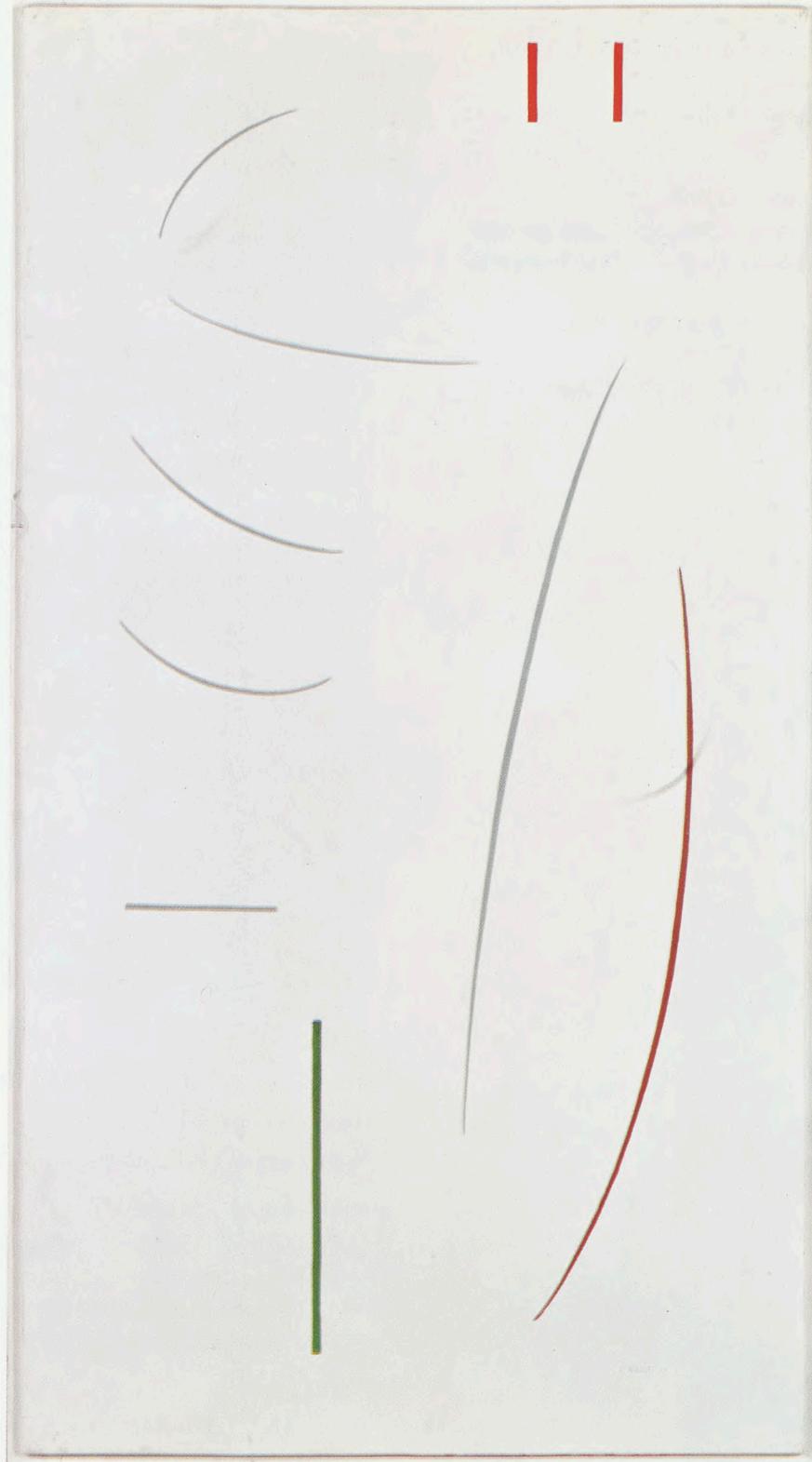
1966 Georges Vantongerloo, Gedächtnisausstellung,
Zurich

1969 Special Contribution Vantongerloo, Biennale,
Nuremberg

1971/72 Georges Vantongerloo, Dusseldorf

1972 Georges Vantongerloo, Zurich

1973 The Non-Objective World 1914-1955, London,
Austin (Texas), Basel



1979 *Line and Movement*, London

Illustrations

1971-72 cat. Gall. Denise René/Hans Mayer, Düsseldorf, color

1979 cat. Gall. Annely Juda, London, p. 36, color

Collection

Sotheby Auction, April, 2nd, 1979

Kawamura Collection

137

Function of variants

red-green-brown-greenish

Paris 1938 - Oil on masonite - 80 x 43 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich

1962 Georges Vantongerloo, London
 1973 The Non-Objective World 1914-1955, London,
 Austin (Texas), Basel
 1977 Georges Vantongerloo – Bilder 1937-1949, Zurich

Illustrations

1962 cat. Gall. Marlborough, London, p. 23
 1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid
 1976 Dissertation Valentina Anker "Max Bill...", University Geneva, p. 53, I 9b
 1979 Valentina Anker "Max Bill...", Ed. L'Age d'Homme, Lausanne, p. 44



138

Relations
 green-red-greenish

Paris 1938 - Oil on masonite - 80 x 33 cm

Collection

Anne-Marie and Victor Loeb Foundation, Bern



139

Relations-variations straight lines-curves
 red-green-greenish
 Paris 1938 - Oil on masonite - 80 x 37 cm

Exhibitions

1943 Georges Vantongerloo, Paris
 1944 Exposition d'Art Abstrait - Peintures, Sculptures, Dessins, Aquarelles, Paris (according to G.V.)
 1979 L'Art dans les Années 30 en France, St-Etienne

Illustrations

1978 AAA (Arts Antiques Auctions), May, Brussels, p. 21
 1978 La Gazette de l'Hôtel Drouot, no. 27, July-August, Paris, p. 39
 1979 cat. "L'Art dans les Années 30...", Musée d'Art et d'Industrie, Saint-Etienne, p. 93 (cat. 283 : coll. N. Manoukian, Paris)

Collections

Van der Klip, Paris
 Auction Versailles 1979
 N. Manoukian, Paris
 to present owner, USA



140

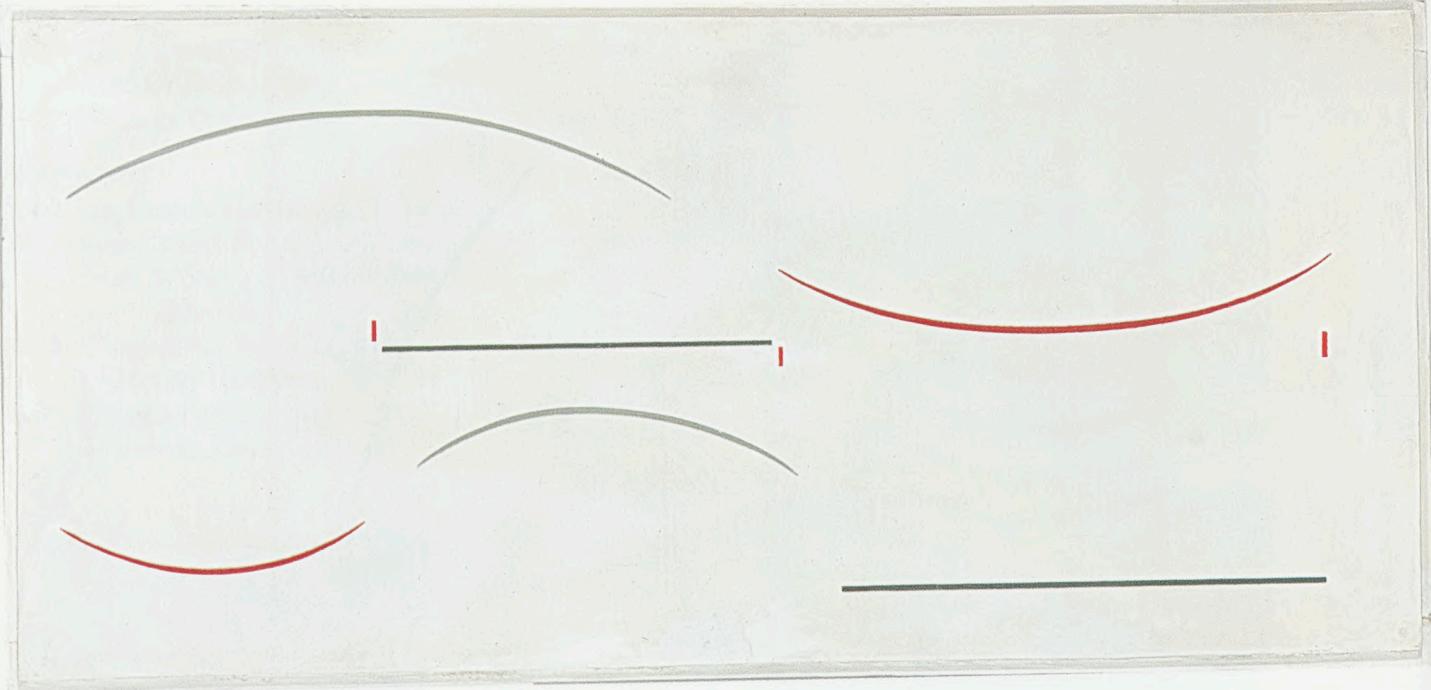
Function of curves-angles-straight lines
red-green-greenish
Paris 1938 - Oil on masonite - 80 x 45 cm

Exhibitions

1938 Les Surindépendants, Paris
1943 Georges Vantongerloo, 1909-1939, Paris
1972 Georges Vantongerloo, Zurich

Collection

Binia Bill



141

Curves-Straight lines-intervals

red-green-brown-greenish

Paris 1938 - Oil on masonite - 80 x 37 cm

Exhibitions

- 1939 Oeuvres des Artistes Etrangers, Paris (according to G.V.)
- 1943 Georges Vantongerloo, 1909-1939, Paris
- 1947 Arte Astratta e Concreta, Milan
- 1949 Pevsner, Vantongerloo, Bill, Zurich
- 1962 Georges Vantongerloo, London
- 1969 Special Contribution Vantongerloo, Biennale, Nuremberg
- 1971/72 Georges Vantongerloo, Dusseldorf
- 1972 Georges Vantongerloo, Zurich
- 1977 Georges Vantongerloo – Bilder 1937-1949, Zurich

Illustrations

- 19484 Georges Vantongerloo "Paintings, Sculptures, Réflexions", Wittenborn, New York, fig. 29
- 1949 Max Bill "Robert Maillart", Artemis, Zurich (3rd ed. 1969, p. 26, fig. 8)
- 1955 "Documentos : Una pagina de Georges Vantongerloo", Ver y Estimar, no. 6, Buenos Aires, April, p. 8
- 1957 Max Bense "Estética", Buenos Aires (according to cat. Gall. Marlborough, '62, p. 24)
- 1962 cat. Gall. Marlborough, London, p. 24
- 1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

Collection

Max Bill

142

Function

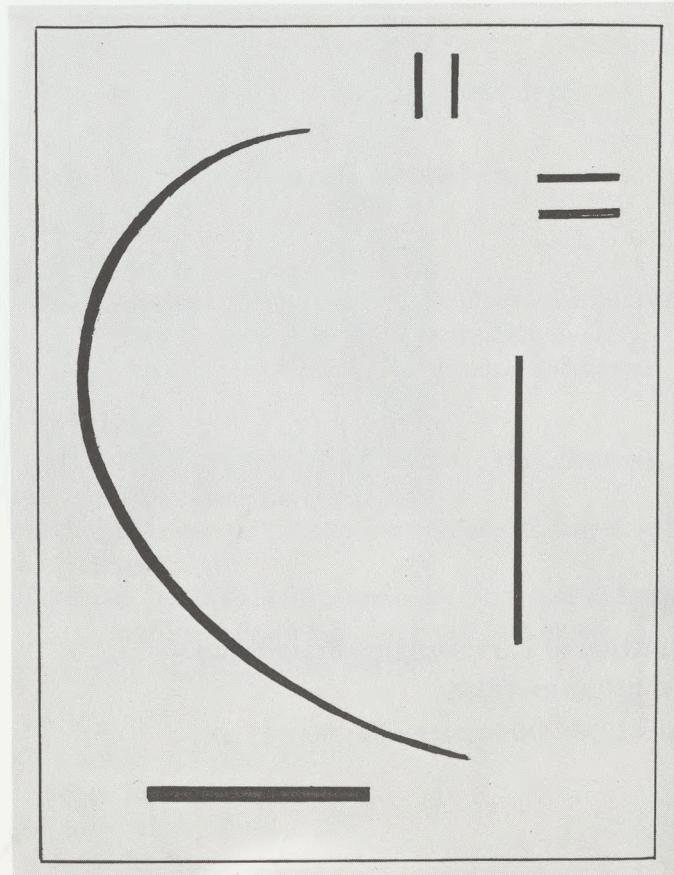
Paris 1938 - Oil on masonite - 46.5 x 59 cm

Exhibition

- 1939 Oeuvres des Artistes Etrangers, Paris (according to G.V.)

Collection

Kolb, Chicago
to present owner



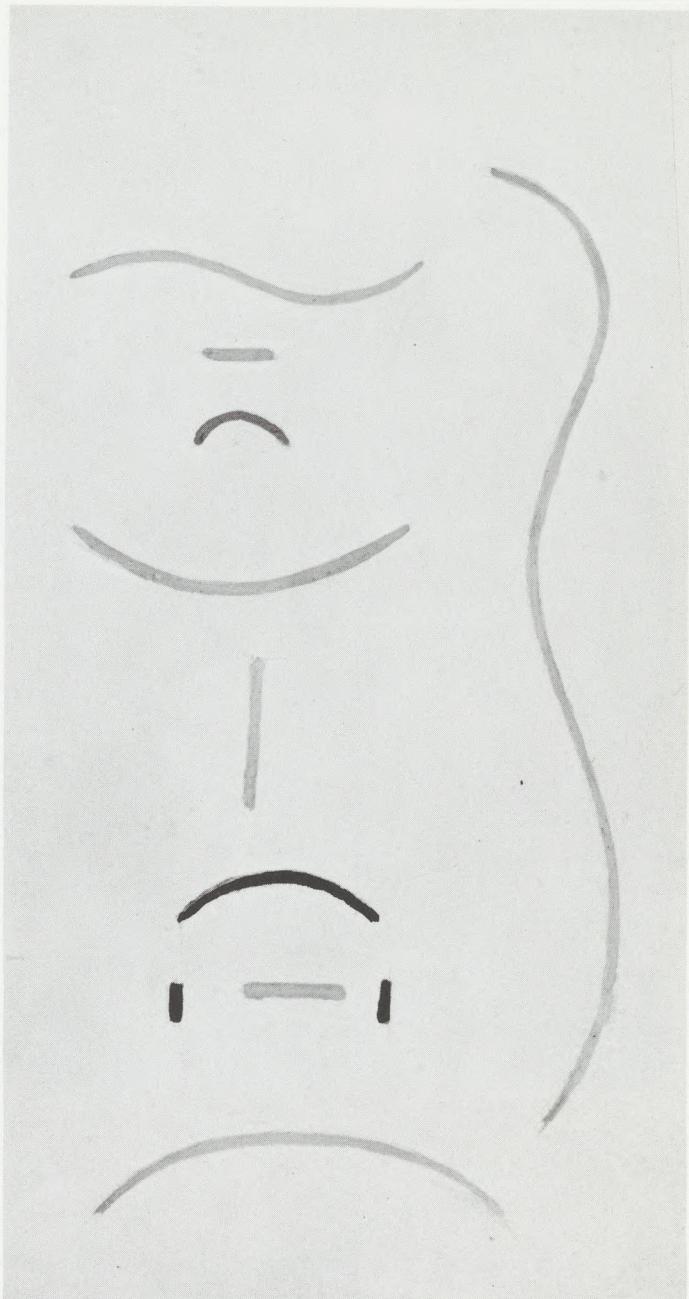
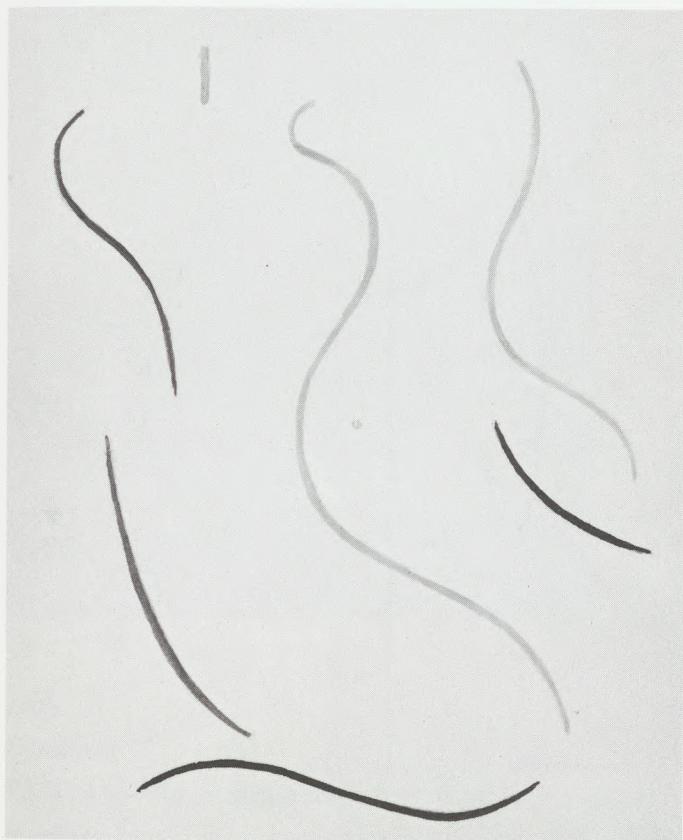
142bis

Function

Paris 1938 - Original drawing - 18.2 x 24 cm

Illustration

1972 cat. Gall. Scheidegger & Maurer, "Splitter", no. 6,
Zurich



143

Relation of curves and colors

Paris 1939 - Oil on masonite - 60 x 48.9 cm

Exhibitions

1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau

1966 Georges Vantongerloo Gedächtnisausstellung,
Zurich

Collection

Hans Bechtler, Zurich

144

Function of curves

Paris 1939 - Oil on masonite - 60 x 31.5 cm

Exhibitions

1946 1^{er} Salon des Réalités Nouvelles, Paris

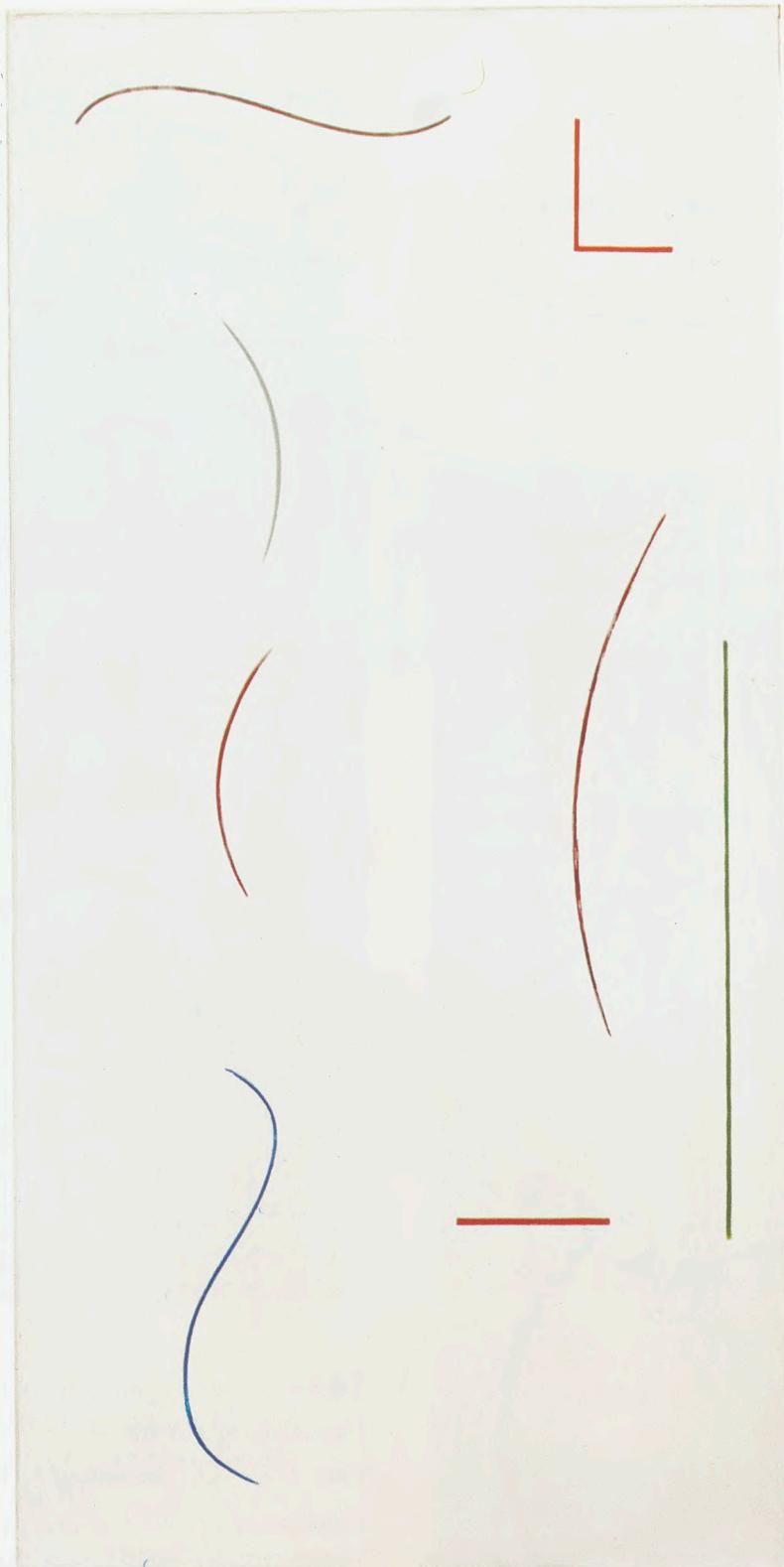
1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau
1971-72 Georges Vantongerloo, Dusseldorf

Illustration

1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf,
color

Collection

Private collection, London



145

Curves and colors

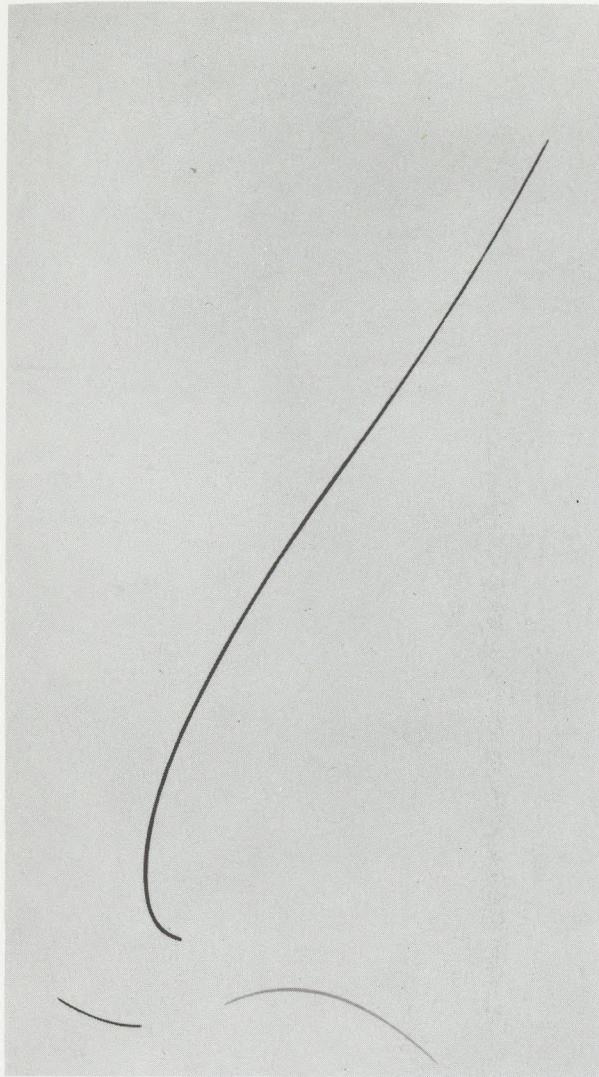
Paris 1939 - Oil on masonite - 60 x 30 cm

Exhibitions

1943 Georges Vantongerloo, 1909-1939, Paris
1944 Exposition d'Art Abstrait, Paris
1949 Pevsner, Vantongerloo, Bill, Zurich
1972 Georges Vantongerloo, Zurich

Collection

Binia Bill



146

Function

Paris 1939 - Oil on masonite - 60 x 35 cm

Exhibitions

1943 Georges Vantongerloo, 1909-1939, Paris

1946 1^{er} Salon des Réalités Nouvelles, Paris

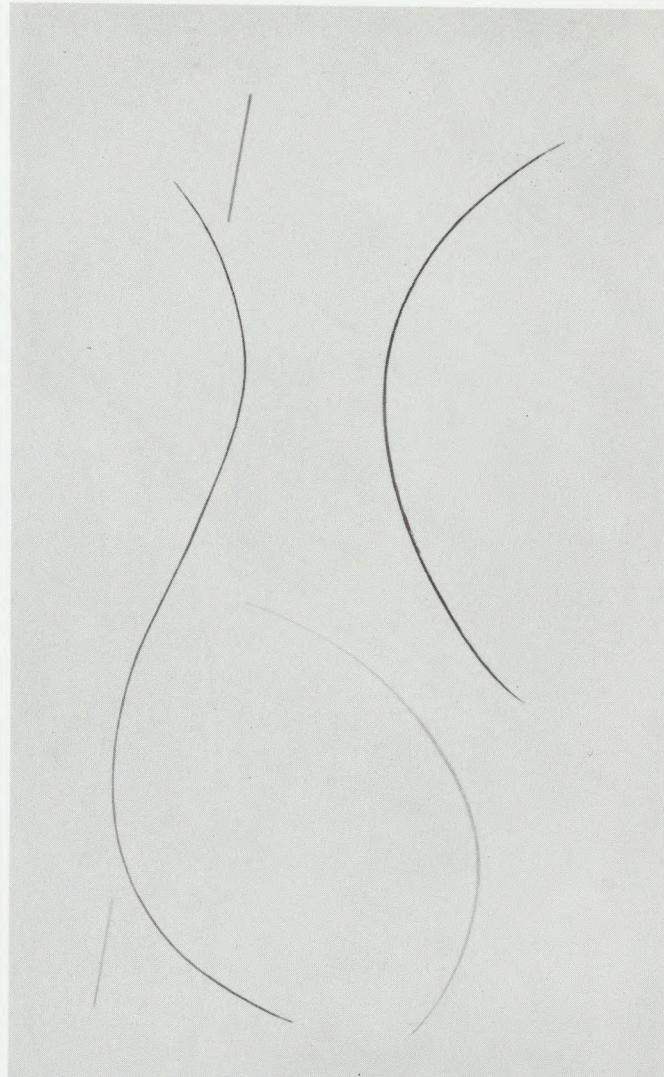
1949 Pevsner, Vantongerloo, Bill, Zurich

Illustration

1948 Georges Vantongerloo, "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 30

Collection

Aja Petzold-Müller



147

Curves

Paris 1939 - Oil on masonite - 60 x 35 cm

Exhibitions

1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau

1962 Georges Vantongerloo, London

1977 Georges Vantongerloo – Bilder 1937-1949, Zurich

Illustrations

1962 cat. Gall. Marlborough, London, p. 24

1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

1977 Christian Geelhaar "Zurich Galerie Lopes Ausstellung : Georges Vantongerloo", Panthéon, 35/4



148

Function of curves

Paris 1939 - Oil on masonite - 60 x 52 cm

Exhibitions

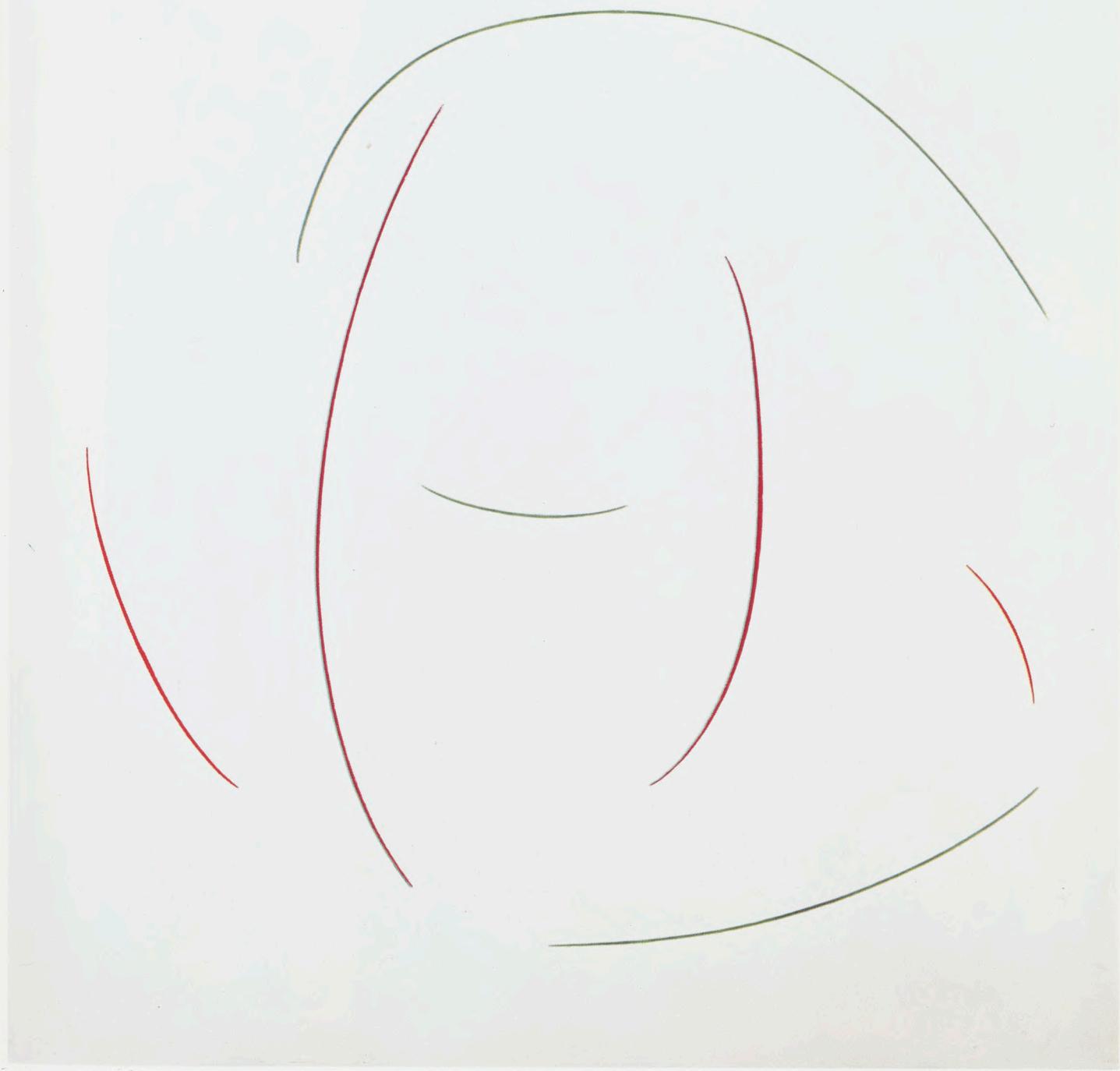
1949 Pevsner, Vantongerloo, Bill, Zurich

1977 Georges Vantongerloo - Bilder 1937-1949, Zurich

Collections

Müller-Widmann, Basel

Petzold-Müller, Basel



149

Variant "curves"

Paris 1939 - Oil on masonite - 60 x 61.5 cm

Exhibitions

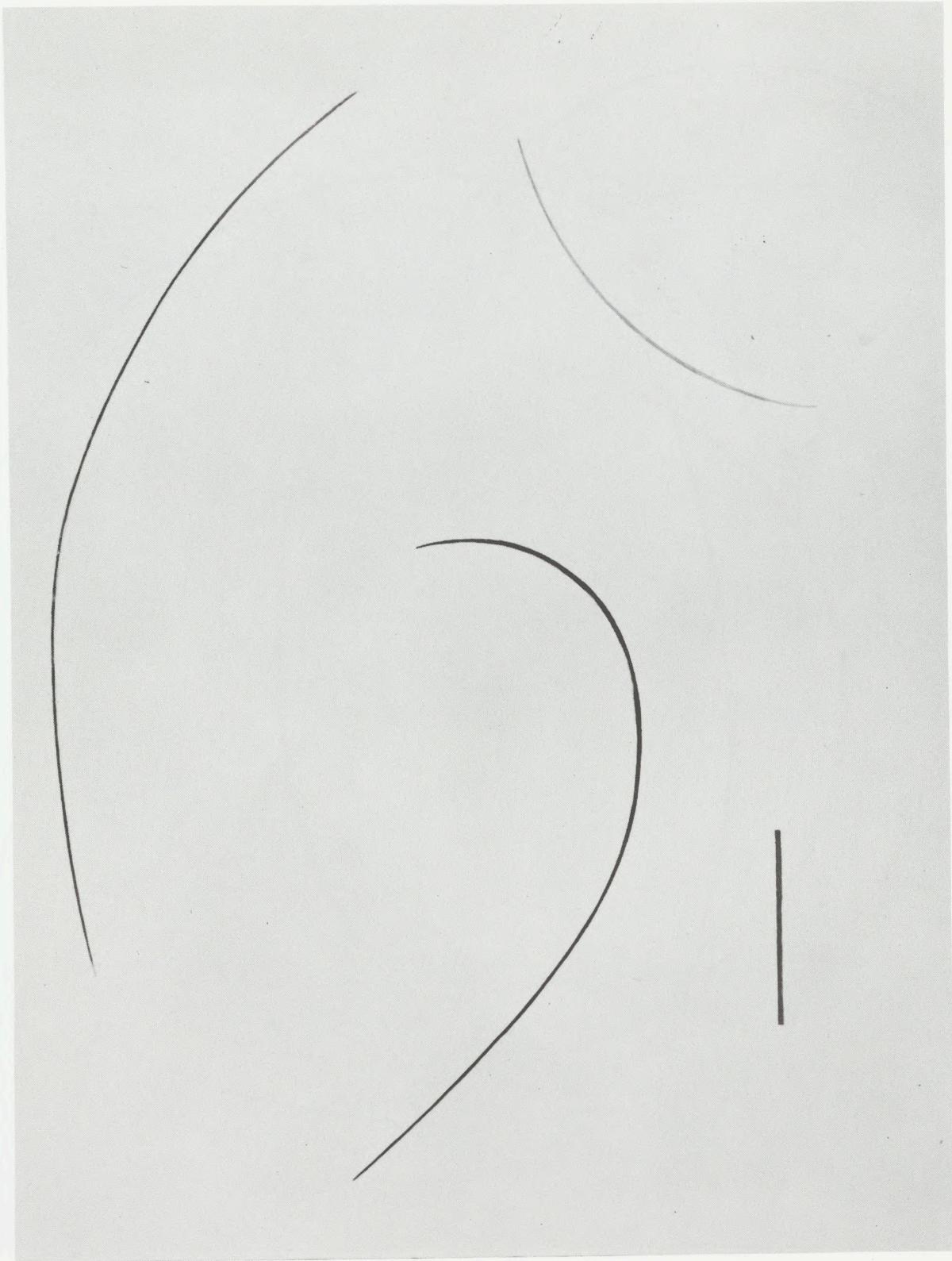
1943 Georges Vantongerloo, 1909-1939, Paris

1953 Omaggio a Georges Vantongerloo, Rome

1977 Georges Vantongerloo - Bilder 1937-1949, Zurich

Collection

Max Bill



150

Variant

Paris 1939 - Oil on masonite - 53 x 40 cm

Exhibitions

1946 1^{er} Salon des Réalités Nouvelles, Paris

1949 Pevsner, Vantongerloo, Bill, Zurich

1977 Georges Vantongerloo, Zurich

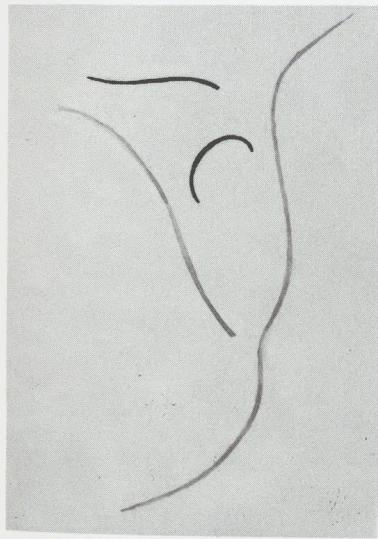
1980 "Rot Konstruiert" and "Super Tabel", Winterthur, Hannover, Ludwigshafen a/Rhein

Illustration

1980 cat. "Rot Konstruiert" and "Super Tabel", Winterthur, Hannover, Ludwigshafen a/Rhein, p. 118

Collection

Rolf und Margit Weinberg, Zurich



151

Relation of lines and colors

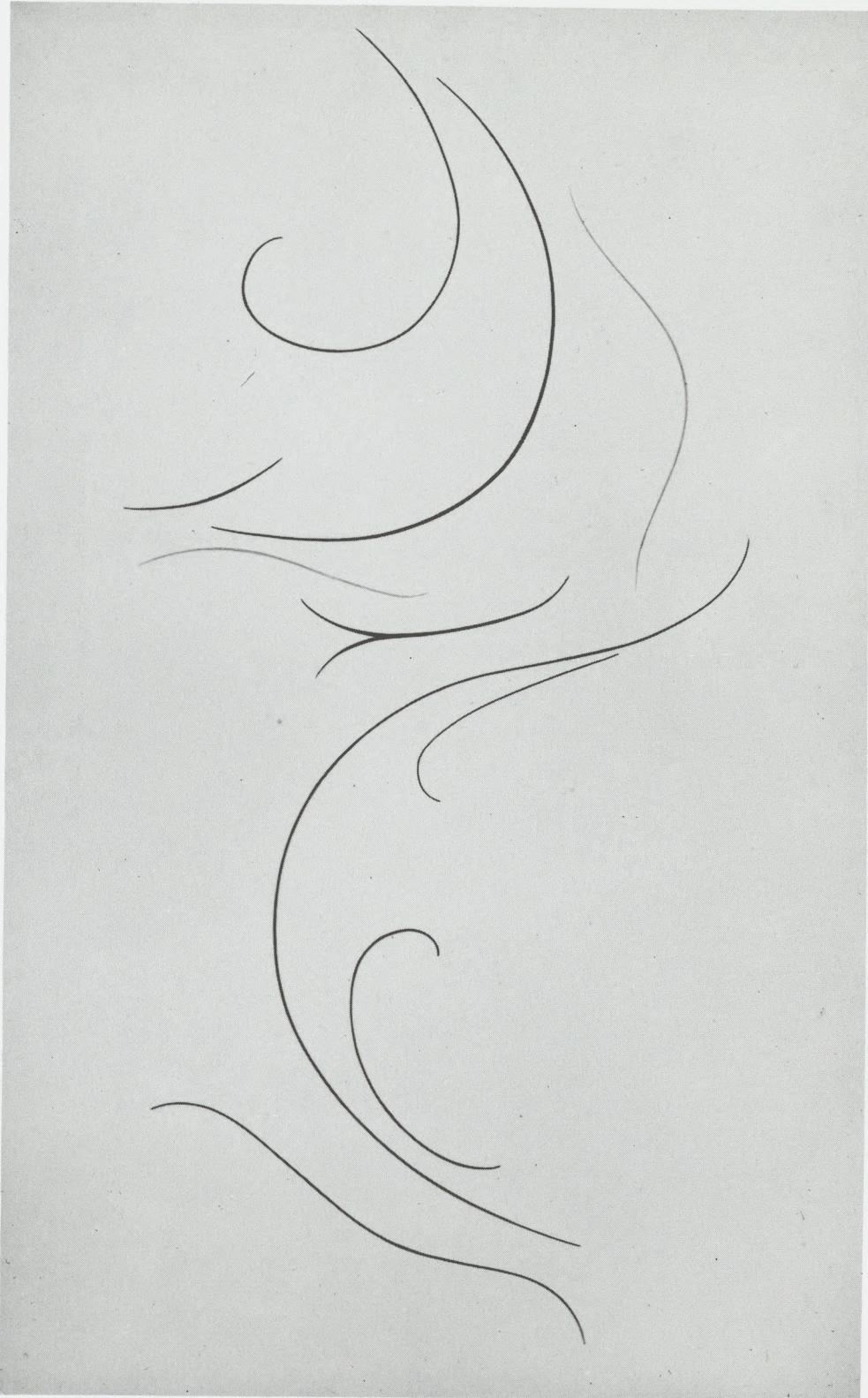
Paris 1939 - Oil on masonite - 72 x 52.5 cm

Exhibitions

1946 Gall. Allendy, Paris (according to G.V.)

1949 Pevsner, Vantongerloo, Bill, Zurich

1971/72 Georges Vantongerloo, Dusseldorf



152 (p. 124)

1976 Aspekte Konstruktiver Kunst, Coll. McCrory, Dusseldorf
 1977 id., Zurich
 1977 Aspects Historiques du Constructivisme et de l'Art Concret, Paris, Louisiana, Buffalo, Stockholm, Geneva, Tel Aviv, Hovikodden
Illustrations
 1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf, color
 1977 Willy Rotzler "Konstruktive Konzepte, Eine Geschichte der Konstruktiven Kunst vom Kubismus bis Heute", ABC Verlag, Zurich, color
 1976/77 cat. Coll. McCrory

Collection

McCrory Corporation, New York

152

Function of Variants

Paris 1939 - Oil on American masonite - 101 x 69.5 cm

Exhibitions

1946 1^{er} Salon des Réalités Nouvelles, Paris
 1949 Pevsner, Vantongerloo, Bill, Zurich
 1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau
 1954 Coll. Philippe Dotremont, Amsterdam/Eindhoven

Illustrations

1945 Arte Astracta e Concreta, Milan
 1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 31
 1951 cat. Kunstverein, Freiburg im Breisgau, fig. 66

Collections

Philippe Dotremont, Brussels
 Si Rosenkranz, Einern, G.F.R.

153

Function of curves

Paris 1939 - Oil on American masonite - 102 x 58 cm

Exhibitions

1944 Exposition d'Art Abstrait, Paris
 1946 1^{er} Salon des Réalités Nouvelles, Paris
 1949 Pevsner, Vantongerloo, Bill, Zurich
 1966 Georges Vantongerloo Gedächtnisausstellung, Zurich
 1968 Plus by Minus, Buffalo
 1969 Special Contribution Vantongerloo, Biennale, Nuremberg

1971/72 Georges Vantongerloo, Dusseldorf
 1972 Georges Vantongerloo, Zurich
 1977 Georges Vantongerloo - Bilder 1937-1949, Zurich
Illustrations
 1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf, color
 1974 Margit Staber, "Georges Vantongerloo : Mathematics, Nature and Art", Studio International, p. 183
 1977 cat. Gall. Lopes, Zurich, p. 13, color

154

Function of lines

Paris 1939 - Oil on masonite - 114 x 60 cm

Exhibition

1962 Georges Vantongerloo, London

Illustrations

1962 cat. Gall. Marlborough, London, p. 24
 1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

155

Function and variant

Paris 1939 - Oil on masonite - 60 x 30.8 cm

Exhibitions

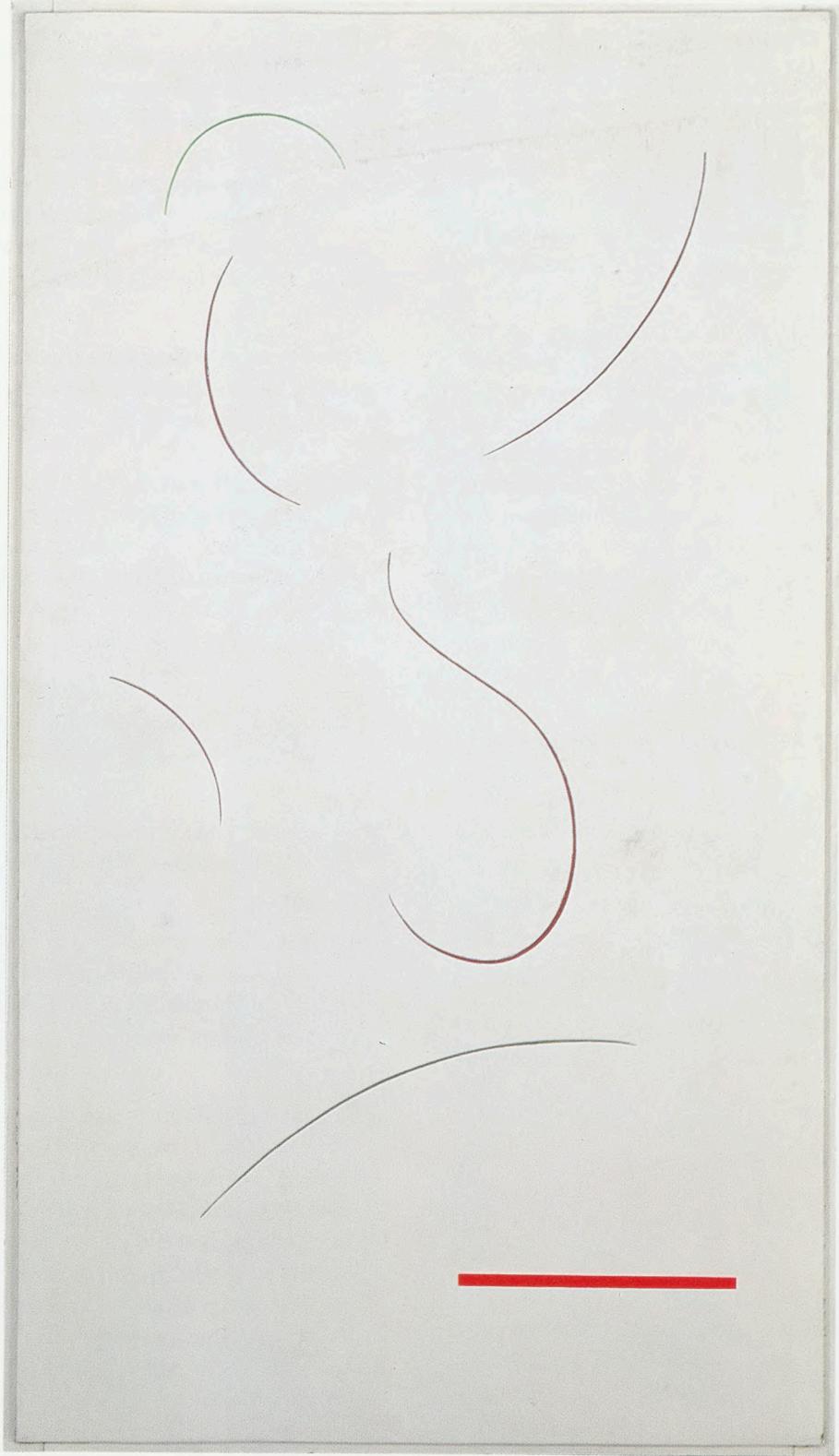
1943 Georges Vantongerloo, 1909-1939, Paris
 1949 Pevsner, Vantongerloo, Bill, Zurich
 1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau
 1953 Omaggio a Georges Vantongerloo, Rome
 1962 Georges Vantongerloo, London

Illustrations

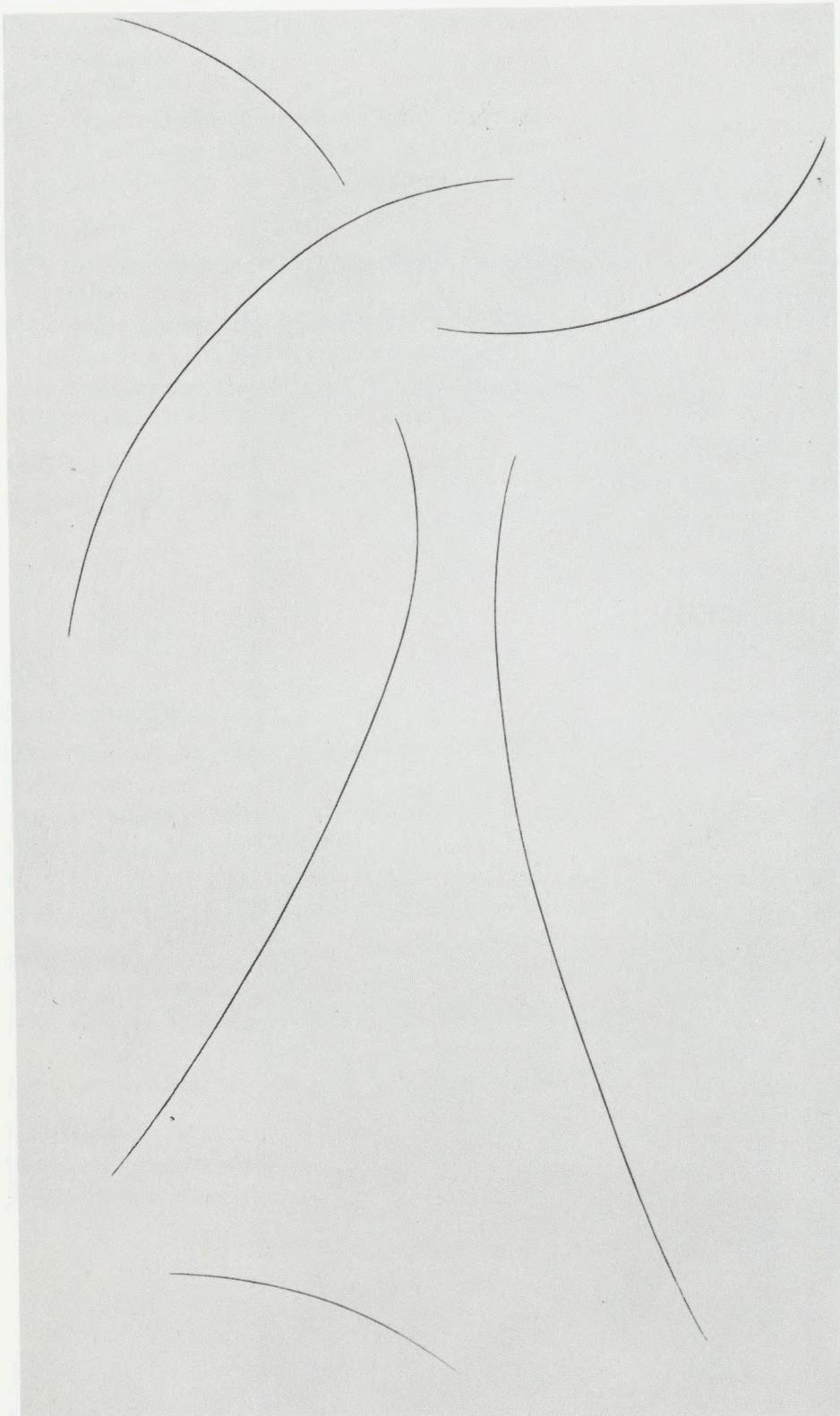
1962 cat. Gall. Marlborough, London, p. 25
 1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

Collection

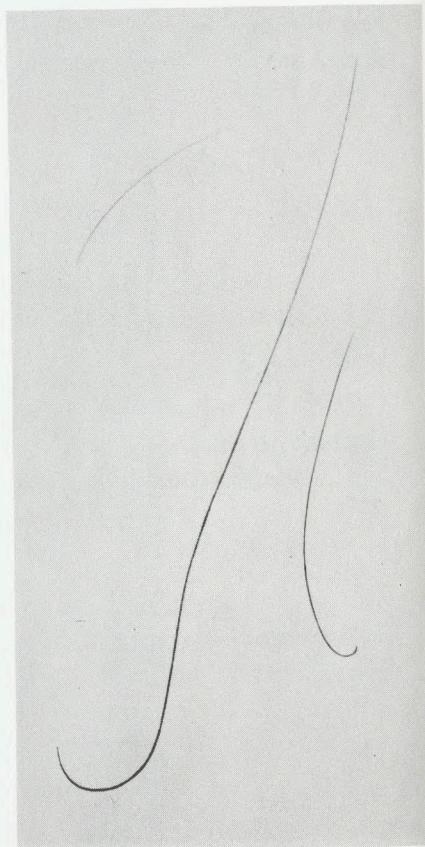
Max Bill



153 (p. 124)



154 (p. 124)



155 (p. 124)

Concerning catalogue number 156

Vantongerloo very rarely spoke directly about his work. His comments on no. 156, "Variantes" (Paris 1939), are found in a letter written to Max Bill. During the second world war, contact between the two friends was interrupted, resuming only when Bill received a package of work photographs from Vantongerloo. These photographs touched him deeply, especially because they dealt with problems he was also trying to solve, as in the case of the curve.

"Tes derniers fotos venant par Grasse, m'avait touchés beaucoup, aussi car il-y-avait des problèmes dedans, qui j'ai chercher aussi à résoudre, c'est la question de la courbe." (rem. 1)

The photograph of no. 156 impressed Bill especially : he calls it 'a real work of art !', which, in his eyes, radiates 'tranquillity' and 'silence'.

"La foto de ton tableau 156, m'a fait une très grande impression... un vrai œuvre d'art... je suis sûre, que tu à pu réaliser ce que je dis la réalisation de la tranquilité et de la silance." (rem. 2)

But without additional information, one cannot see how Vantongerloo obtains his results, and whether or not no. 156 is a construction.

"Mais quand-même je ne comprend pas comment c'est fait, je ne sais pas qu'il s'agit de la construction ou non." (rem. 3)

In addition Bill raises the question placed above, whether one should behave as the defender of a doctrine. Because according to Bill it should be necessary to develop constructive ideas and then to realize them in a precise way.

"J'ai l'idée, qu'il sera nécessaire de construire exact et de développer une idée constructive." (rem. 4)

Vantongerloo answered Bill in a long letter, in which he first recalls his working technique around 1935 and then describes his new method. In the mid-thirties, he conceived an image by means of 'objective mathematical relations', one line having been deduced from another, and being incorporated in the pictorial unity, in accordance with the 'objective' concept.

"Les compositions que je faisais il y a 10 ans, sont un cas limite du concept spacial. Là une ligne émanait d'une autre. ... on pourrait dire : avant il y avait un rapport objectif, cas limite." (rem. 5)

Vantongerloo conceives the pictorial results (from around 1935) as 'of limited space'.

Turning-point

Vantongerloo then concentrated on answering Bill's vital question about his method of construction : the lines in no. 156 are placed according to Vantongerloo's sense of harmony.

"J'ai fait l'harmonie que je sens." (rem. 6)

In this way – if we compare with 1935 – the meaning of the mutual relationships of the pictorial elements changes, because of their new determination obtained through Vantongerloo's subjective decisions – as in no. 156.

"La RAISON de la relation n'est plus la même. Avant on pourrait dire : il y avait un rapport objectif, cas limite et dans no. 156 il y a rapport spacial, cas ilimité." (rem. 7)

Vantongerloo conceives the new results as 'of unlimited space'.

He refers to his painting no. 160 (created shortly after no. 156, also in 1939), in which the elements are calculable – but each element as a separate one. The new pictorial result consists in combining mathematically calculated lines and their subjective arrangement in the painting.

"No. 160 exprime la même chose mais autrement. Toutes ces lignes, courbes et formes peuvent se calculer mais isolément. Une ligne ou courbes n'émane pas d'une autre." (rem. 8)

Returning to his discussion of no. 156, Vantongerloo speaks of working with the theme of attraction and repulsion.

"Tu peux voir en no. 156 qu'il existe une certaine attraction et repulsion que chaque élément, ligne, forme, exerce." (rem. 9)

On the smooth, plane white surface he paints his lines in a free as well as in a kind of associative manner.

The elements occur in a ratio of 1:3:4. (rem. 10)

The major part of the asymmetrical composition is on the left and receives a great energy impulse from the right.

I sense a first center, like an invisible pulsating circular form, at the particular place where, on the drawing, the 'wave trough' is geometrically fixed as the point of intersection of five straight lines at the lower part of the painting. (rem. 11)

Then I perceive 'color jumps', that is a discontinuous movement of the eye led by the different colors; this movement goes from green to red to "verdâtre", the greenish color ("attractions").

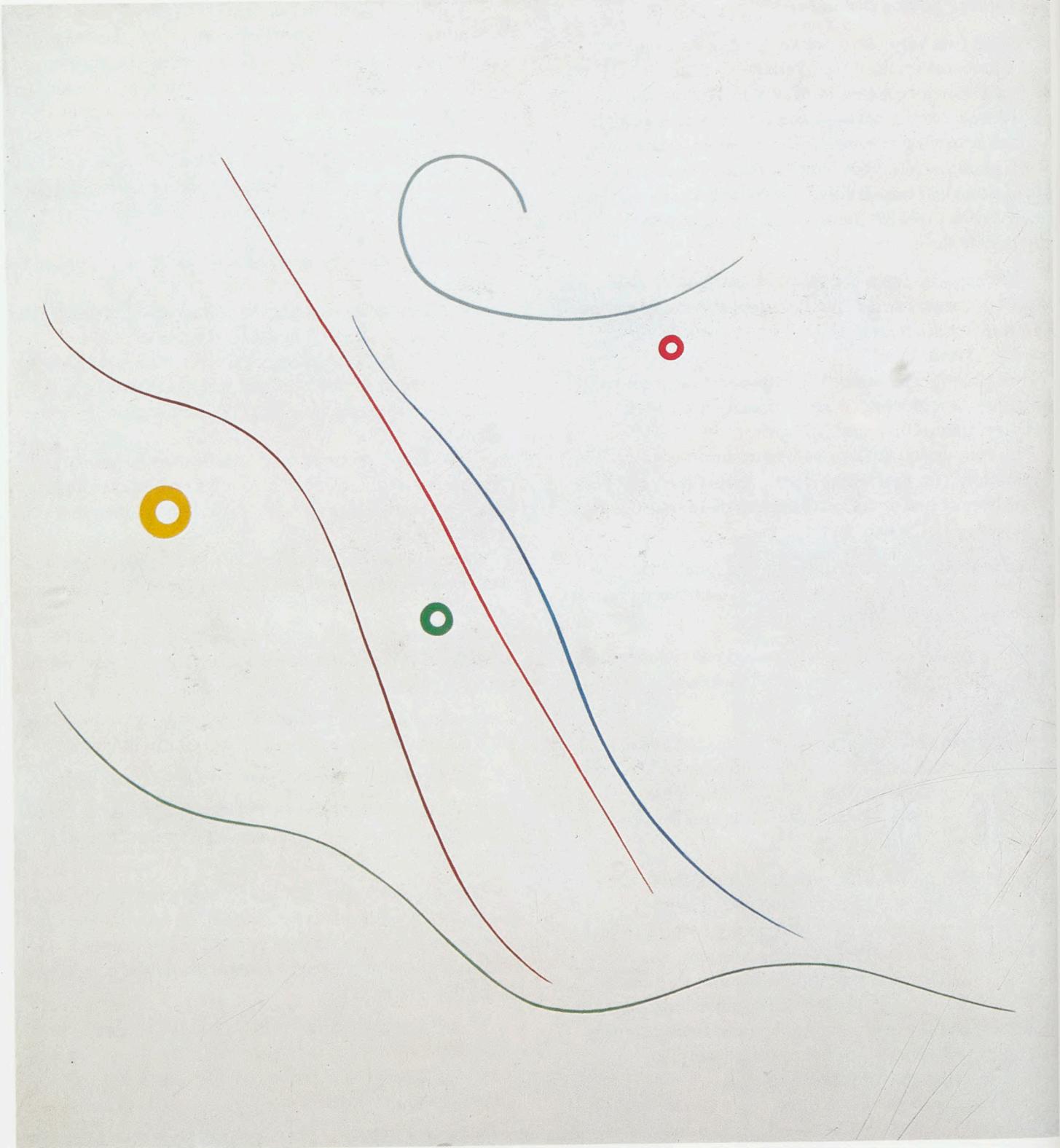
Shortly afterwards – as a reaction from blue to red to brown ("repulsion"). The radiation of "repulsion" generates a secondary center. (rem. 12)

The individual elements attract and repel each other in never ending movement.

They refer to each other as well as beyond themselves. W.c. no. 156 generates itself permanently by perpetual inner movements, being in such a way a balanced autonomous entity.

Angela Thomas Jankowski, Zurich, March 1980.

Remarks on page 130



156

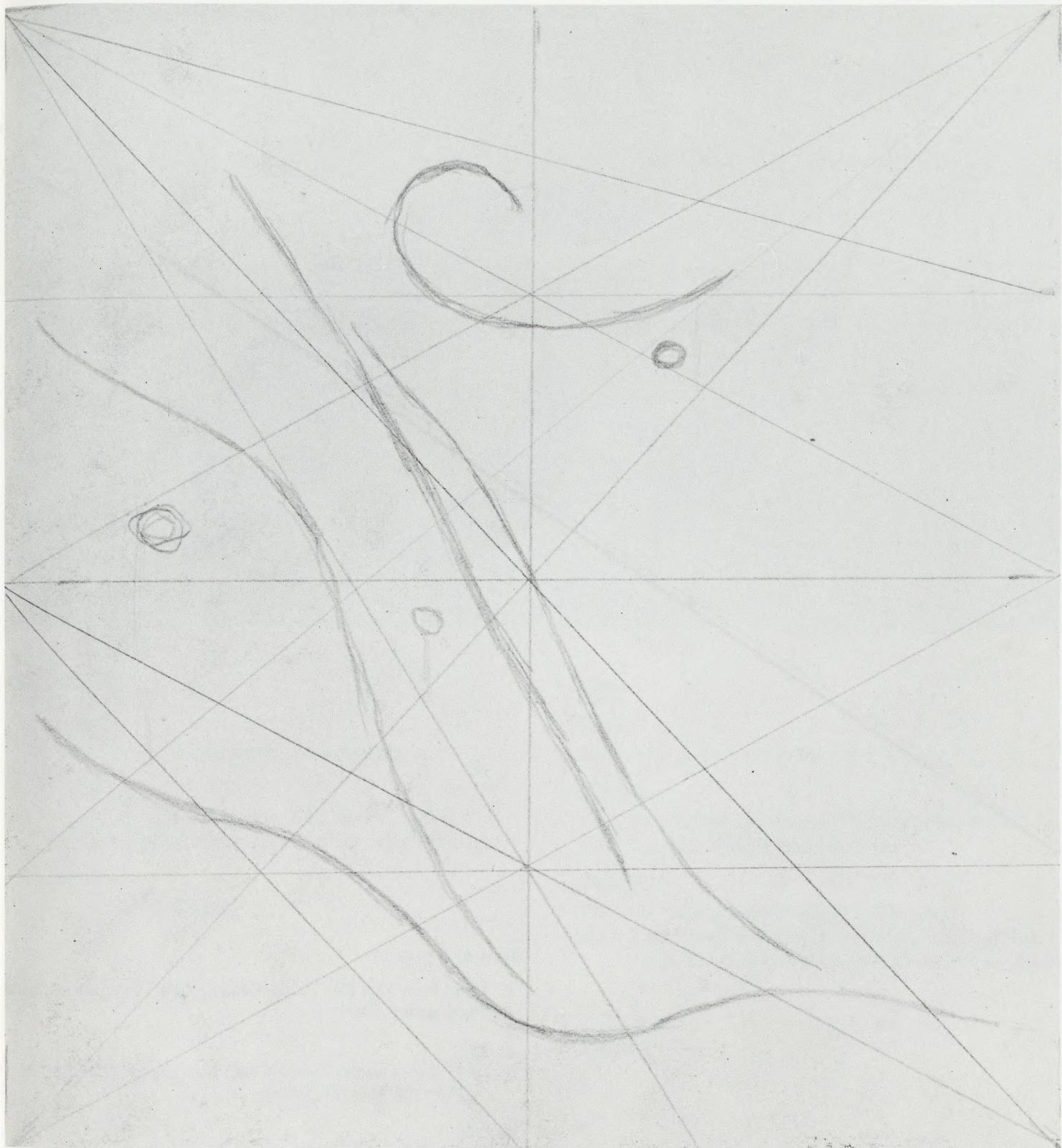
Variants

Paris 1939 - Oil on masonite - 101 x 92.2 cm

Exhibitions

1943 Georges Vantongerloo, 1909-1939, Paris
1946 1^{er} Salon des Réalités Nouvelles, Paris
1947 Arte Astratta e Concreta, Milan

1949 Pevsner, Vantongerloo, Bill, Zurich
1950 Europäische Kunst, Zurich
1960 Konkrete Kunst, Zurich
1962 Georges Vantongerloo, London
1968 Plus by Minus, Buffalo, New York
1969 Special Contribution Vantongerloo, Biennale, Nuremberg
1971/72 Georges Vantongerloo, Dusseldorf



1976-77 De Boeck, Joostens, Servranckx, Vantongerloo, Cologne

1977 Georges Vantongerloo – Bilder 1937-1949, Zurich

Illustrations

1943 Max Bill "Von der Abstrakten zur Konkreten Malerei im 20. Jahrhundert", Pro Arte, no. 15-16, Geneva

1947 Max Bill "Dall'Arte Astratta all'Arte Concreta", cat. Milan, p. 19, lit. : p. 18

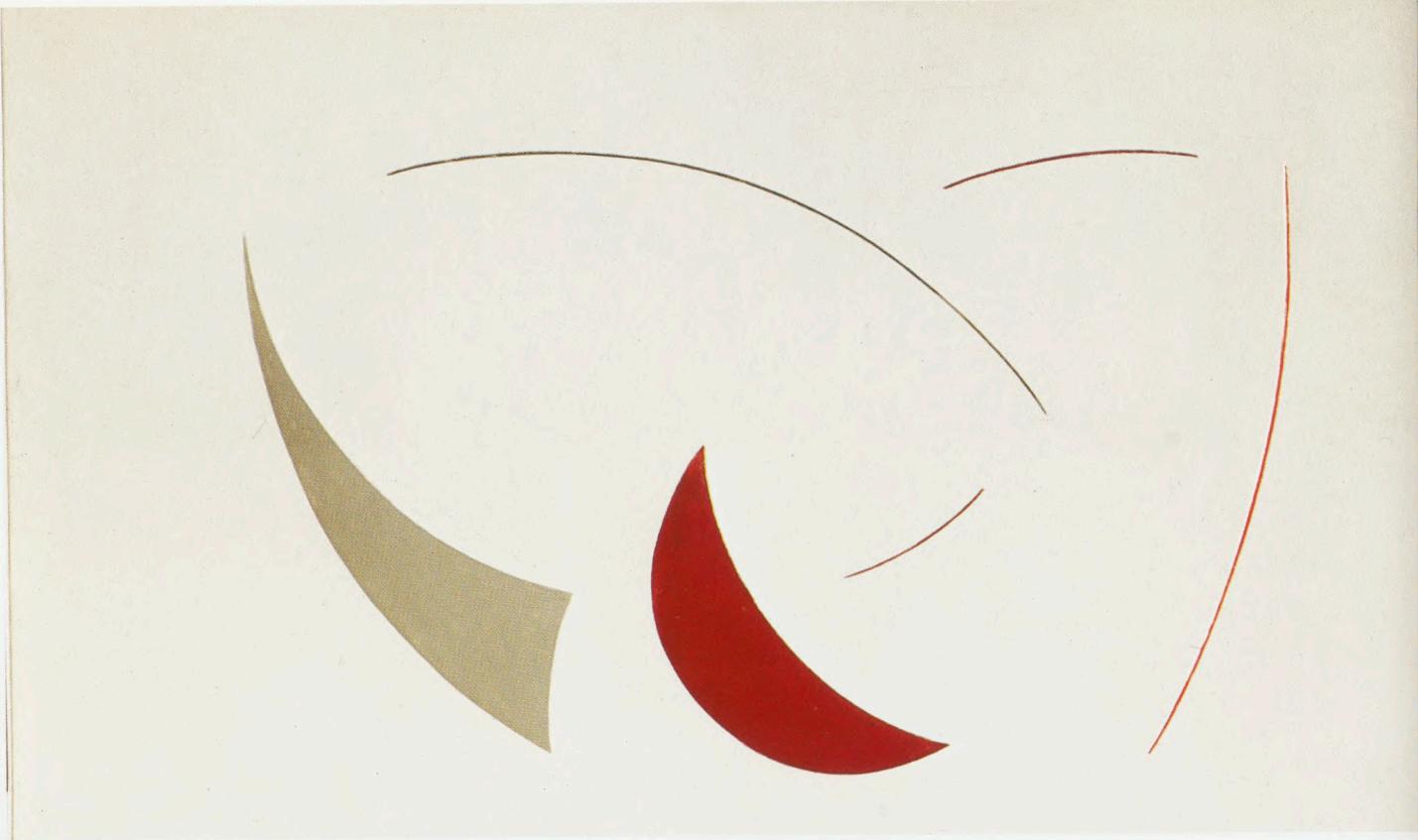
1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, color, fig. 24

1950 cat. Kunsthaus, Zurich, fig. 24

1962 cat. Gall. Marlborough London, p. 25

1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf

1972 Juan Daniel Fullaondo, "Georges Vantongerloo

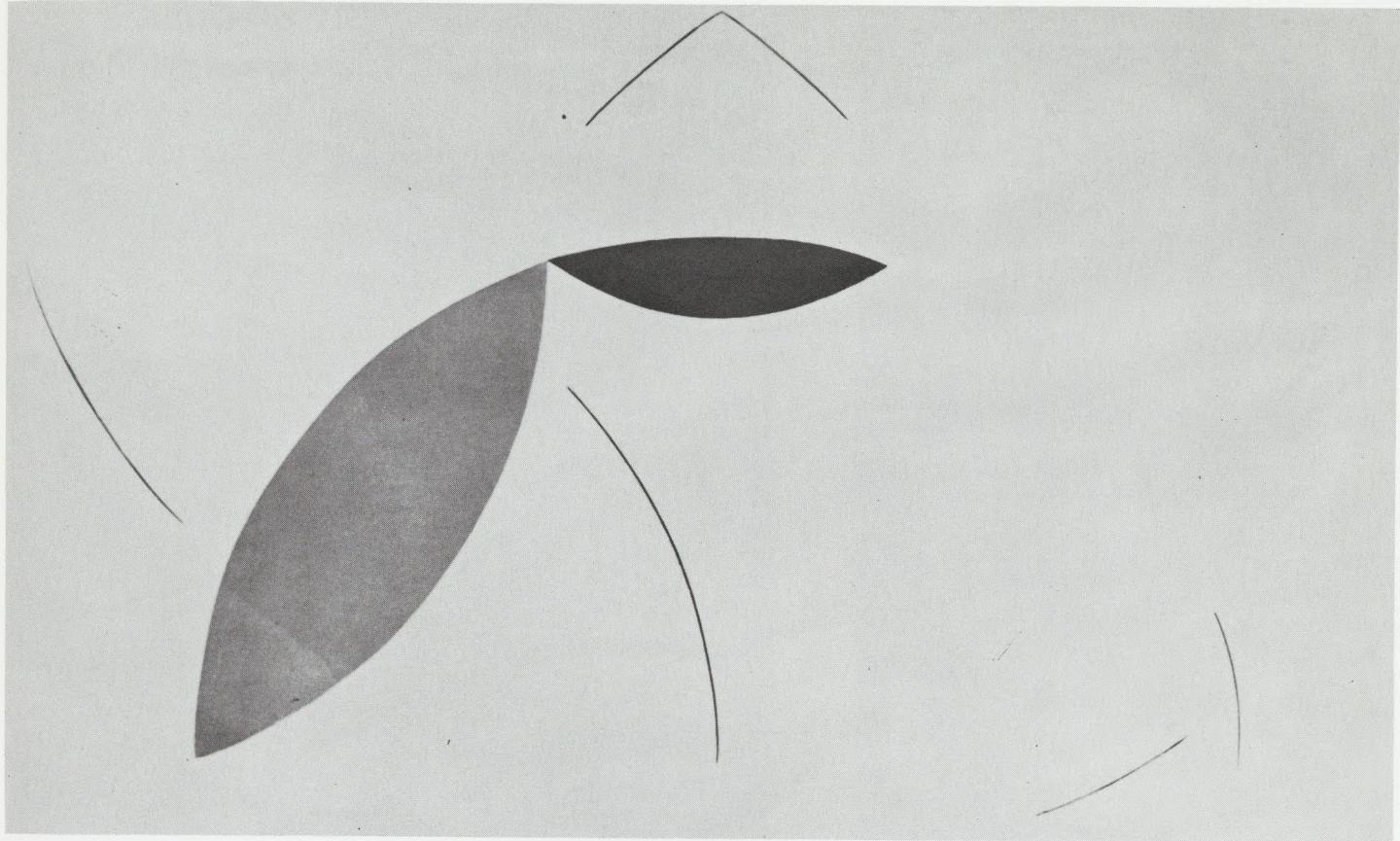


Remarks to page 127

desde El Stijl a la Aurora Boreal", Nueva Forma,
no. 75, Madrid
1974 Tomas Maldonado, "Avanguardia e Razionalità",
Giulio Einaudi, Turin
1976 cat. Gall. Gmurzynska, Cologne, p. 86

Collection
Binia Bill

1. Letter from Max Bill, Zurich (March, 28th, 1945) to Georges Vantongerloo, Paris.
2. —
4. Ibid.
5. Letter from Georges Vantongerloo, Paris (April, 12th, 1945, six pages) to Max Bill, Zurich.
6. —
9. Ibid.
10. The red line, which is almost straight (1) :
the three annular forms (3) :
the four lines (4).
11. Compare with the reproduction of Vantongerloo's drawing no. 156.
12. Compare to Vantongerloo's drawing no. 156.
The eye in its discontinuous movement is attracted by the green annular circle. The central point of the painting is situated on the blue line. The "repulsion" (-movement) starts from the blue line, follows the diagonal from top right to bottom left, optically led by the green annular circle. In his drawing Vantongerloo marks this green annular element by a slight perpendicular line towards the diagonal mentioned above.



157

Forms

Paris 1939 - Oil on masonite - 60 x 36.8 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich

1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau

Collection

James H. Clark, Dallas

158

Forms

Paris 1939 - Oil on masonite - 60 x 36.8 cm

Exhibitions

1949 Les Premiers Maîtres de l'Art Abstrait, Paris

1962 Georges Vantongerloo, London

Illustrations

1962 cat. Gall. Marlborough, London, p. 25

1972 Juan Daniel Fullaondo, "Georges Vantongerloo desde El Stijl a la Aurora Boreal", Nueva Forma, no. 75, Madrid

Collection

Max Bill



160

Function of forms

Paris 1939 - Oil on masonite - 60 x 29.9 cm

Exhibitions

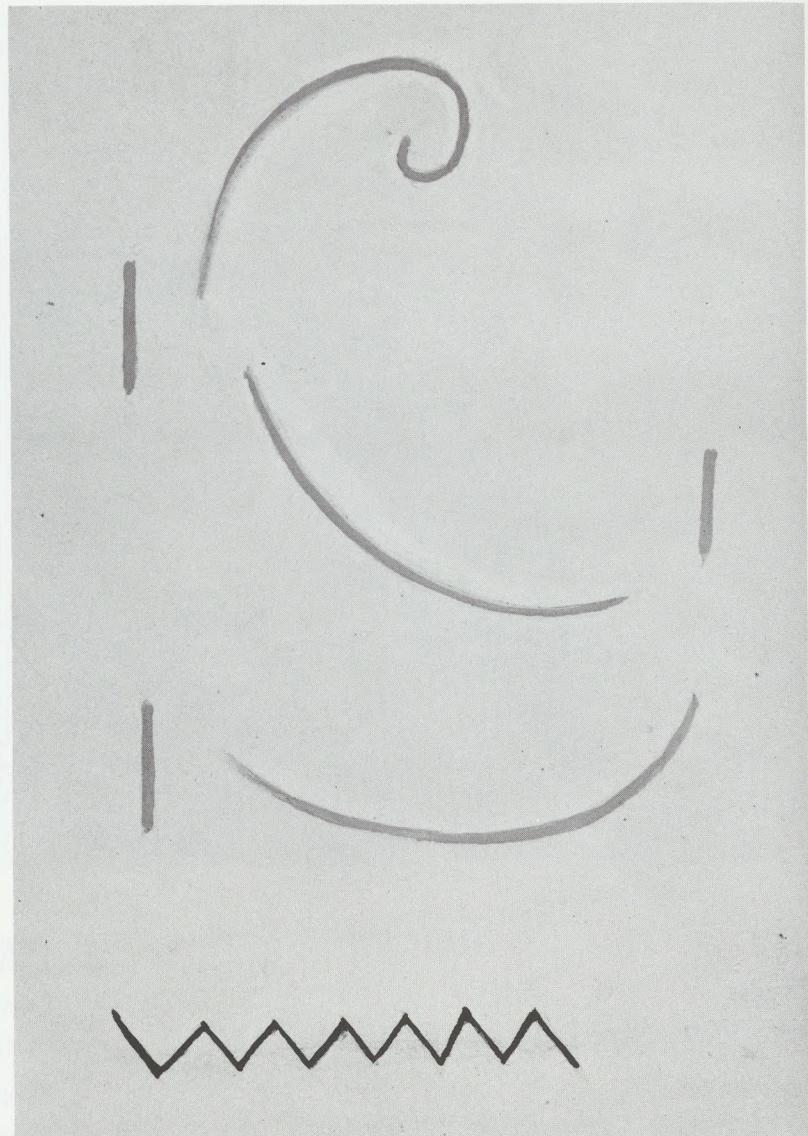
- 1944 Exposition d'Art Abstrait, Paris
- 1946 Gall. Allendy, Paris (according to G.V.)
- 1946 1^{er} Salon des Réalités Nouvelles, Paris
- 1949 Pevsner, Vantongerloo, Bill, Zurich

Illustration

- 1978 cat. Gall. Annely Juda, London, p. 90

Collections

- Edith Ruecker, Biel
- Kunstmuseum, Basel, inv. G 1968.112, gift of Marguerite Arp-Hagenbach



161

Curved lines

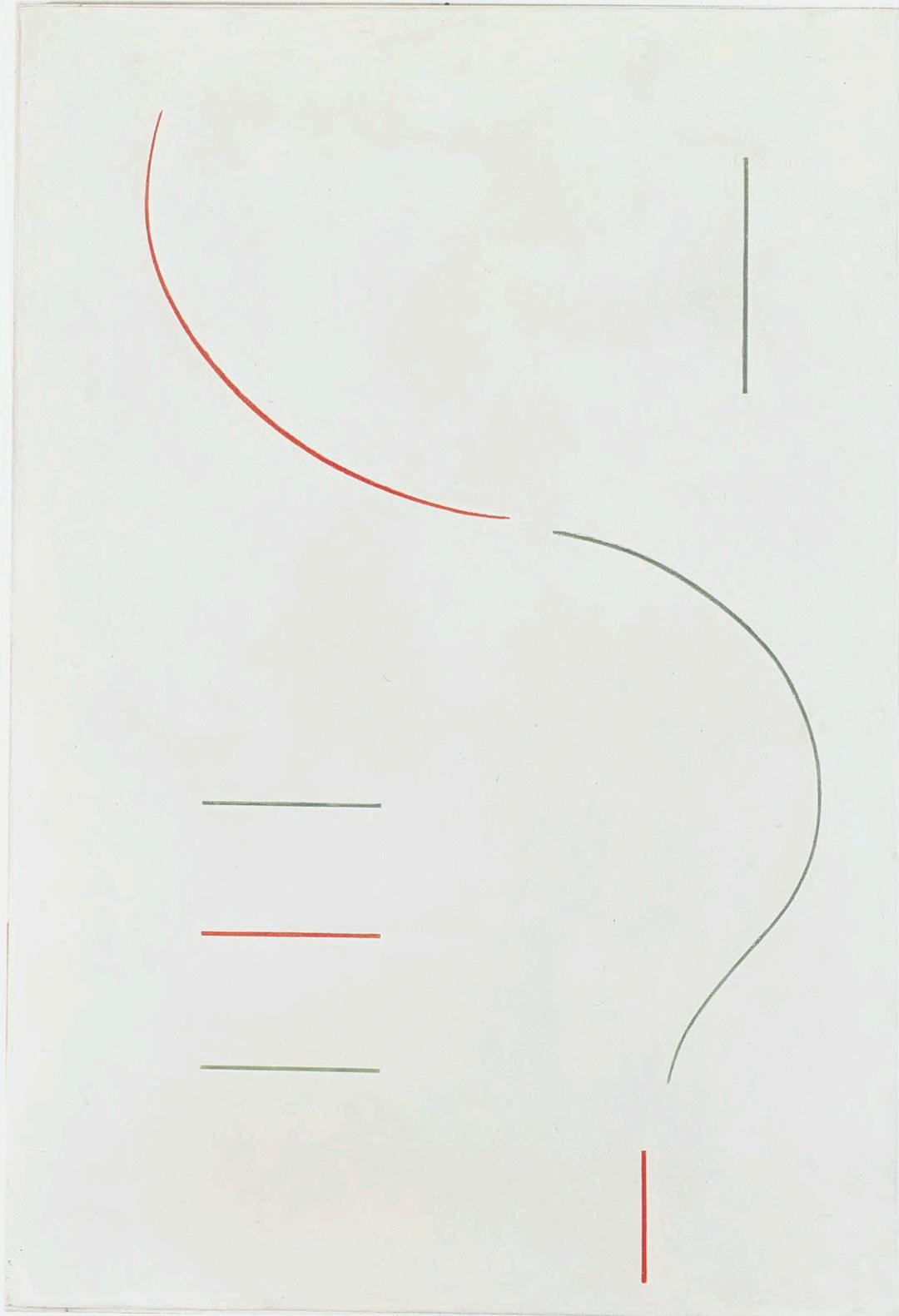
Paris 1939 - Oil on masonite

Exhibitions

- 1943 Georges Vantongerloo, 1909-1939, Paris
- 1949 Pevsner, Vantongerloo, Bill, Zurich

Collection

- Silvia Pizitz, New York



159

Curves

Paris 1939 - Oil on masonite - 42 x 60 cm

Exhibitions

1947 Arte Astratta e Concreta, Milan

1949 Pevsner, Vantongerloo, Bill, Zurich

1972 Georges Vantongerloo, Zurich

1977 Georges Vantongerloo – Bilder 1937-1949, Zurich

Illustration

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 32

Collection

Max Bill



163

Irrational forms and colors : connection form with 4 equal sides and unequal angles closed line inequidistant from a point called improperly center : line without thickness caused by a moving point and changeable dimension (changeable color)
Paris 1942 - Oil - 71 x 50 cm

Exhibitions

1944 Exposition d'Art Abstrait, Paris
1946 1^{er} Salon des Réalités Nouvelles, Paris
1949 Pevsner, Vantongerloo, Bill, Zurich
1965 Exposición Homenaje Georges Vantongerloo, Buenos Aires

Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 35
1951 Tomas Maldonado "Georges Vantongerloo", Nueva Visión, no. 1, Buenos Aires, p. 19
1965 cat. Museo Nacional de Bellas Artes, Buenos Aires, fig. 7

Collection

Ignazio Pirovano, Buenos Aires

162

Angle of Incidence = Angle of Reflection

Paris 1942 - Oil on masonite

Exhibitions

1947 Abstract and Concrete Art, Milan
1949 Pevsner, Vantongerloo, Bill, Zurich
1950 Internationale Ausstellung Form und Gestaltung, Vienna
1969 Special Contribution Vantongerloo, Biennale, Nuremberg
1962 Georges Vantongerloo, London
1972 Georges Vantongerloo, Zurich
1977 Georges Vantongerloo - Bilder 1937-1949, Zurich

Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 34
1963 cat. Gall. Marlborough, London, p. 26

Collection

Max Bill

Remarks

Angle of incidence = Angle of reflection

Paris 1941 - Woodcut

Published in portfolio "10 Origins", Zurich, 1942

Exhibition

1944 Konkrete Kunst, Basel

Illustration

1943 cat. "Moderne Malerei", Music Summer, Gstaad

164

Composition

Paris 1944 - Watercolor - 130 x 210 cm

Textile design for Bauret, Paris

Exhibition

1965 Exposición Homenaje Georges Vantongerloo, Buenos Aires

Collection

Ignazio Pirovano, Buenos Aires

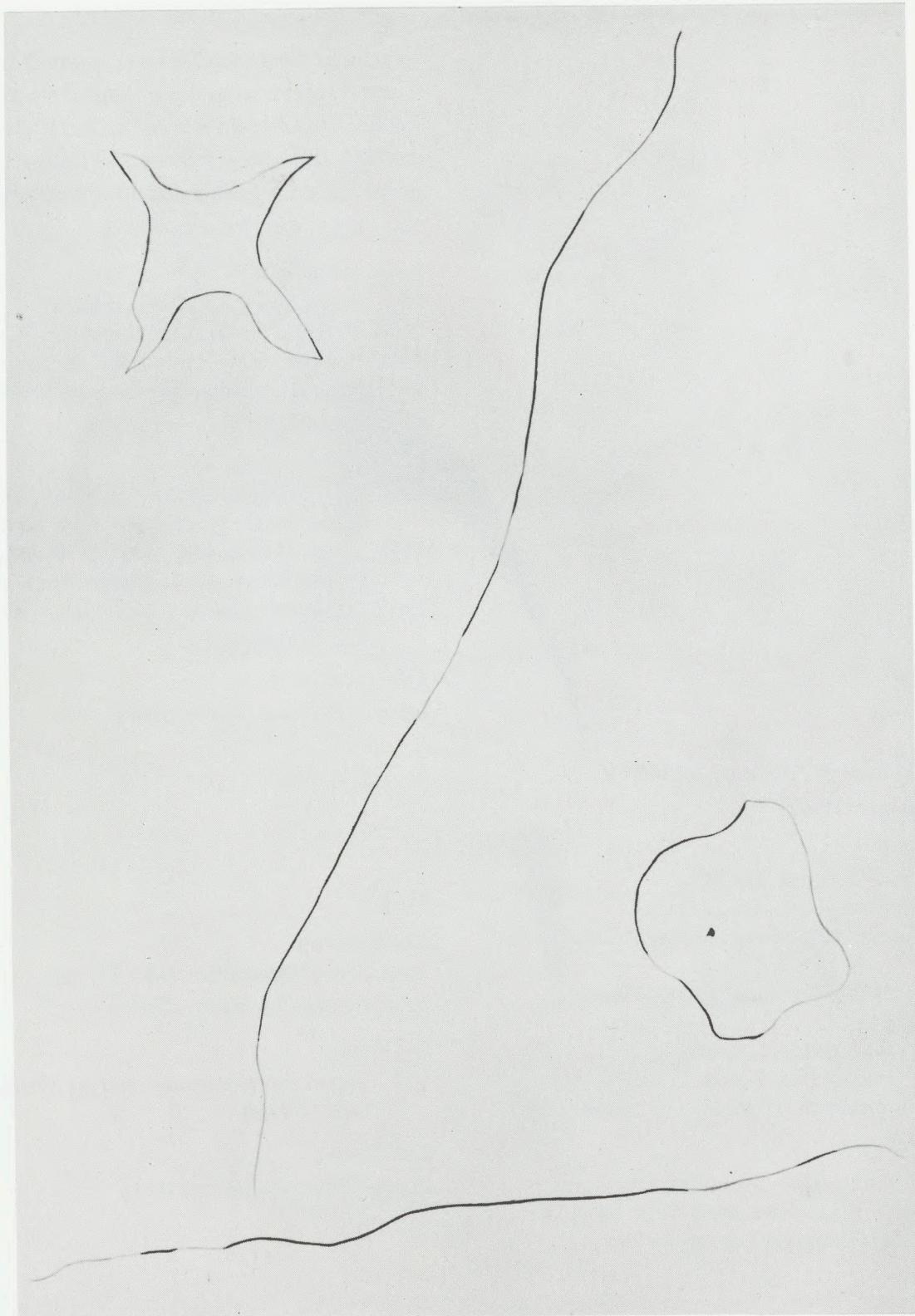
165

Composition/Stretching

Paris 1944 - Oil - 51 x 70 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich
1949 Les Premiers Maîtres de l'Art Abstrait, Paris
1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau
1953 Omaggio a Georges Vantongerloo, Rome



163 (p. 135)

166

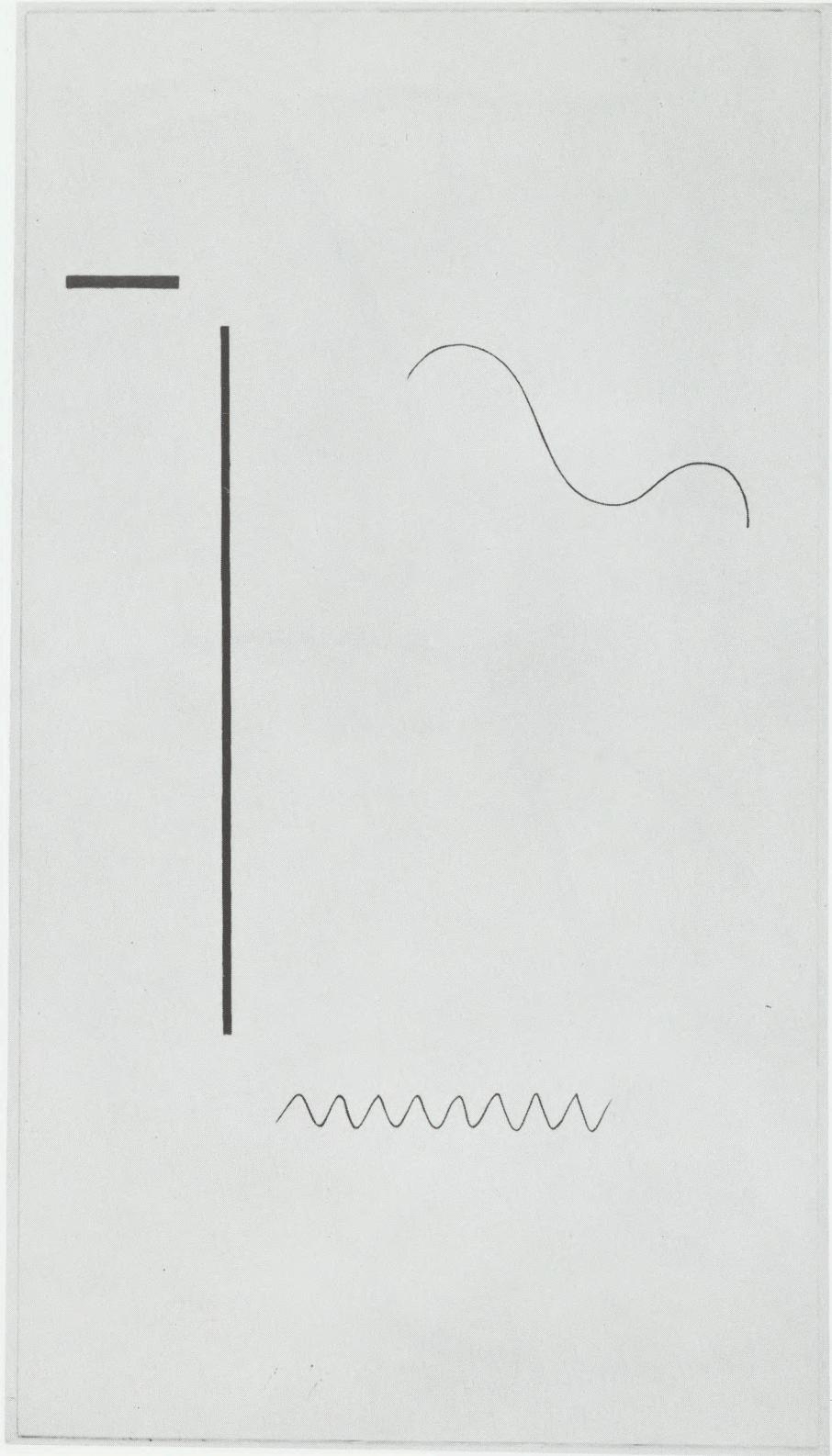
Composition

Paris 1944 - Oil - 92.5 x 51 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich

1950 Museum of Non-Objective Painting, Loan
Exhibition, Guggenheim Foundation, New York



1963 Contemporary Painting in Belgium, Washington
D.C.

Illustrations

1963 cat. Corcoran Gallery of Art, p. 12

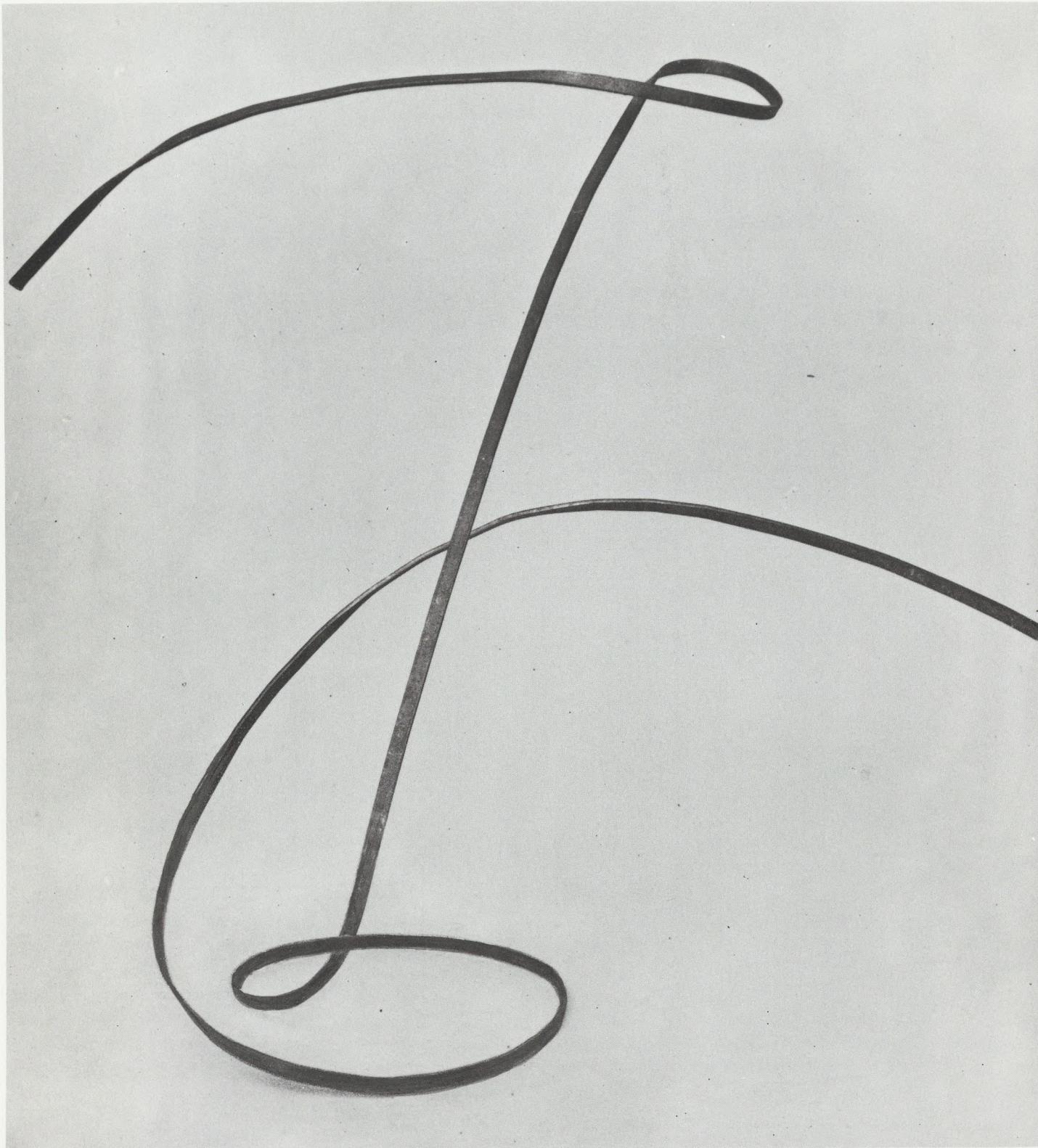
1964 America's Art Exhibition Magazine, January, p. 4

1976 Angelica Zander Rudenstine, "The Guggenheim

Museum Collection, Paintings 1880-1945", vol. II,
p. 674

Collection

The Solomon R. Guggenheim Museum, New York



167

Stretching, line in space

Paris 1945 - Iron - 16 x 5.4 mm - 97 x 118 x 70 cm

Exhibitions

1946 Gall. Allendy, Paris (according to G.V.)

1946 1^{er} Salon des Réalités Nouvelles, Paris

1949 Pevsner, Vantongerloo, Bill, Zurich
1953 Omaggio a Georges Vantongerloo, Rome
1962 Georges Vantongerloo, London

Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 36
1962 cat. Gall. Marlborough, London, p. 26

168

Infinite space

Paris 1945 - Iron - 21 x 20 x 17 cm

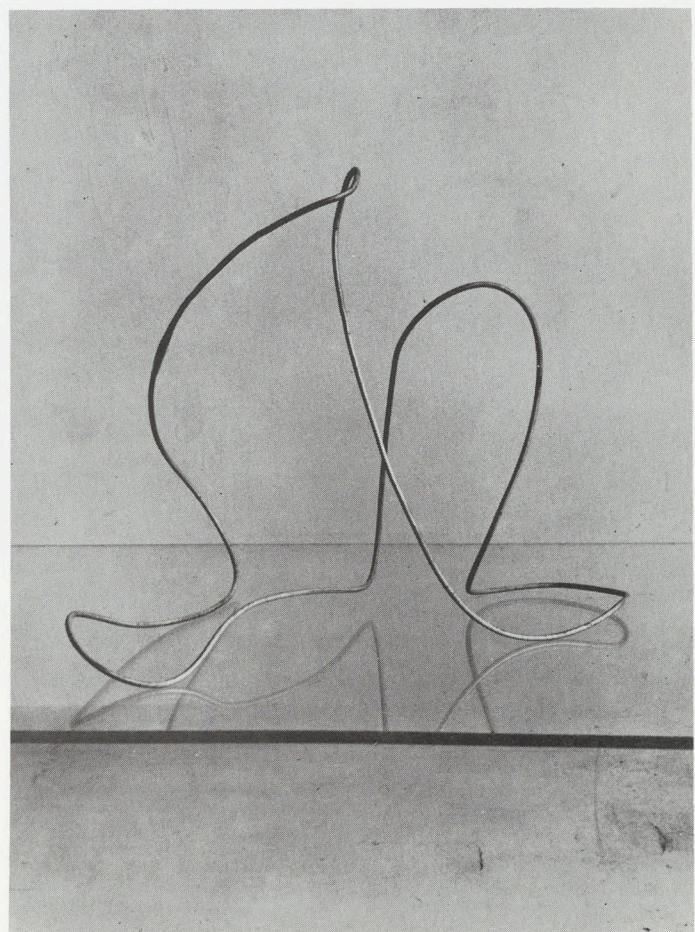
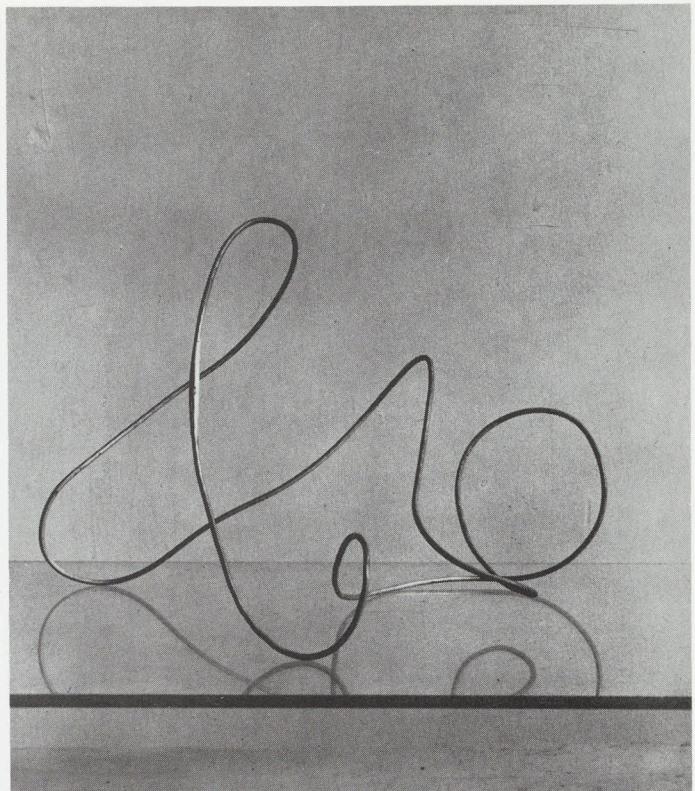
Exhibitions

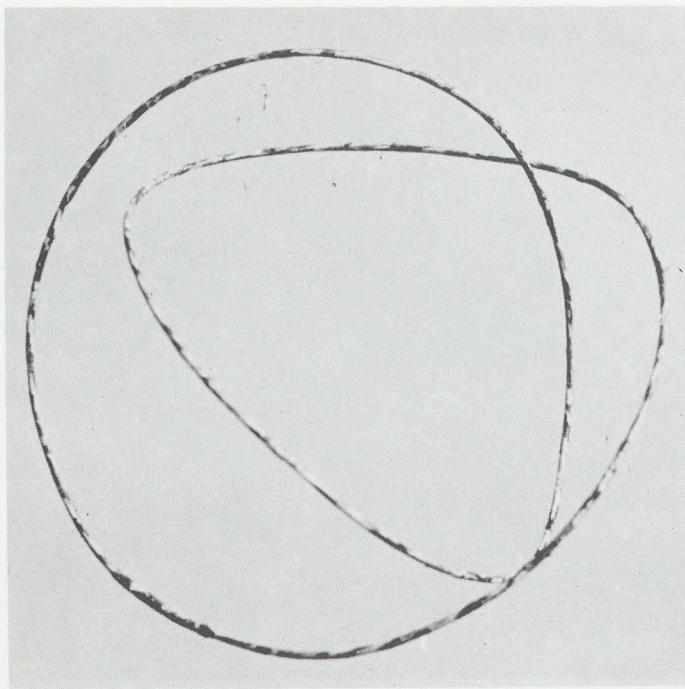
1946 1^{er} Salon des Réalités Nouvelles, Paris

1966 Georges Vantongerloo Gedächtnisausstellung,
Zurich

Illustration

1948 Georges Vantongerloo "Paintings, Sculptures,
Reflections", Wittenborn, New York, fig. 37





169

Vector

Paris 1945 - Painted iron - 20 x 20 x 12 cm

Exhibitions

1946 1^{er} Salon des Réalités Nouvelles, Paris

1949 Pevsner, Vantongerloo, Bill, Zurich

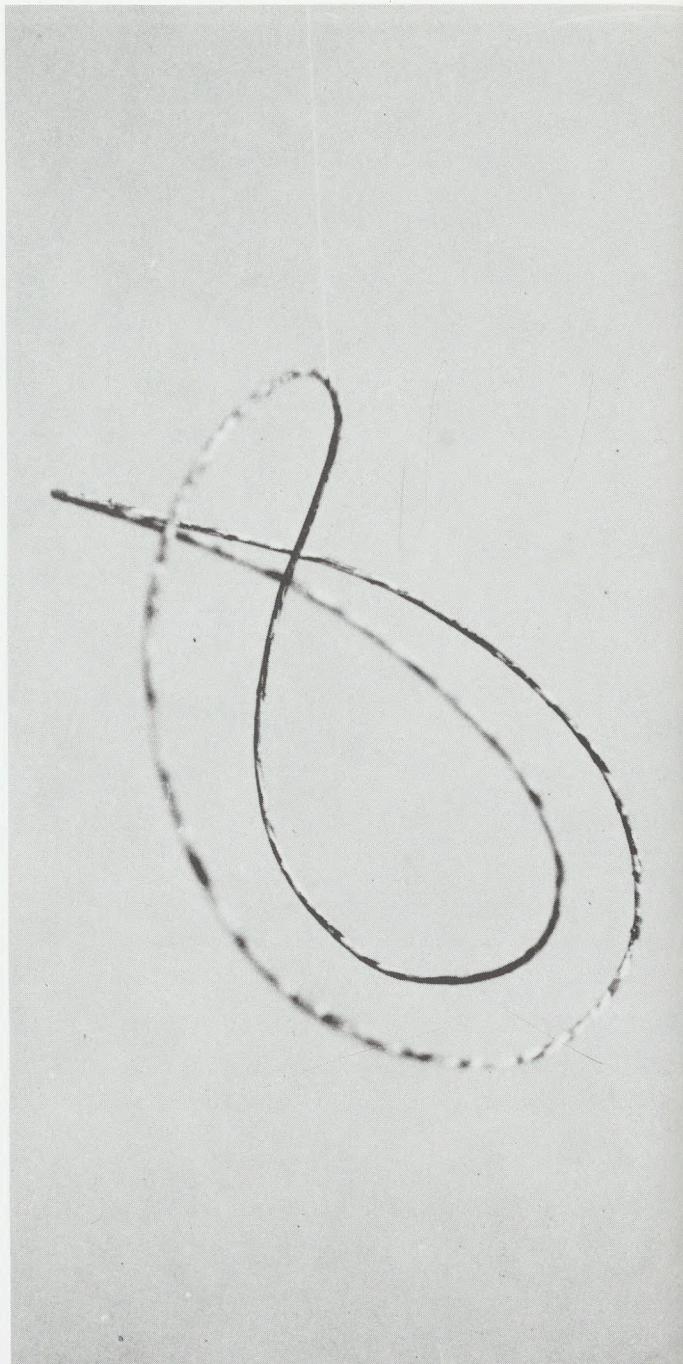
1962 Georges Vantongerloo, London

Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 38

1962 cat. Gall. Marlborough, London, p. 26

1966 U. Apollonio "E Morto Georges Vantongerloo", Casabella 301, Milan, fig. 16



170

Composition on a free irregular level

Two parallel running lines a green one a closed line and a color spot

Paris 1945 - Oil - 30 x 24.5 cm

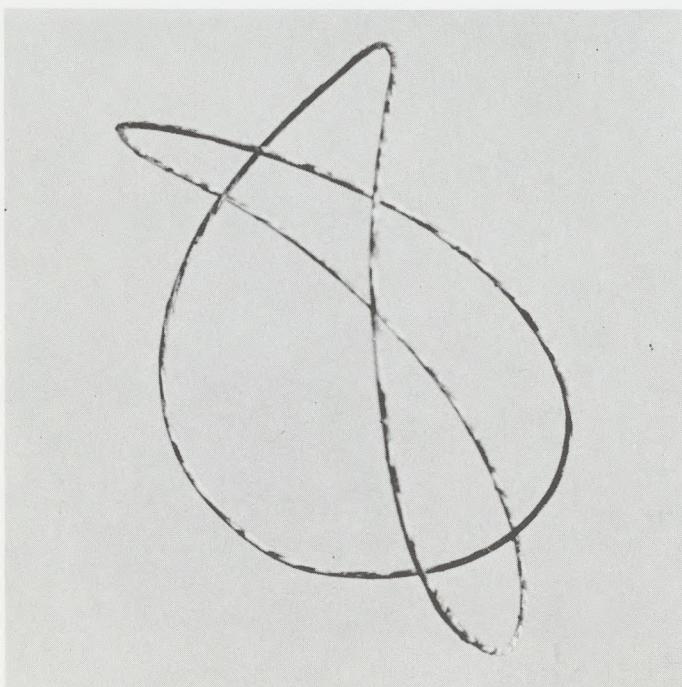
Exhibitions

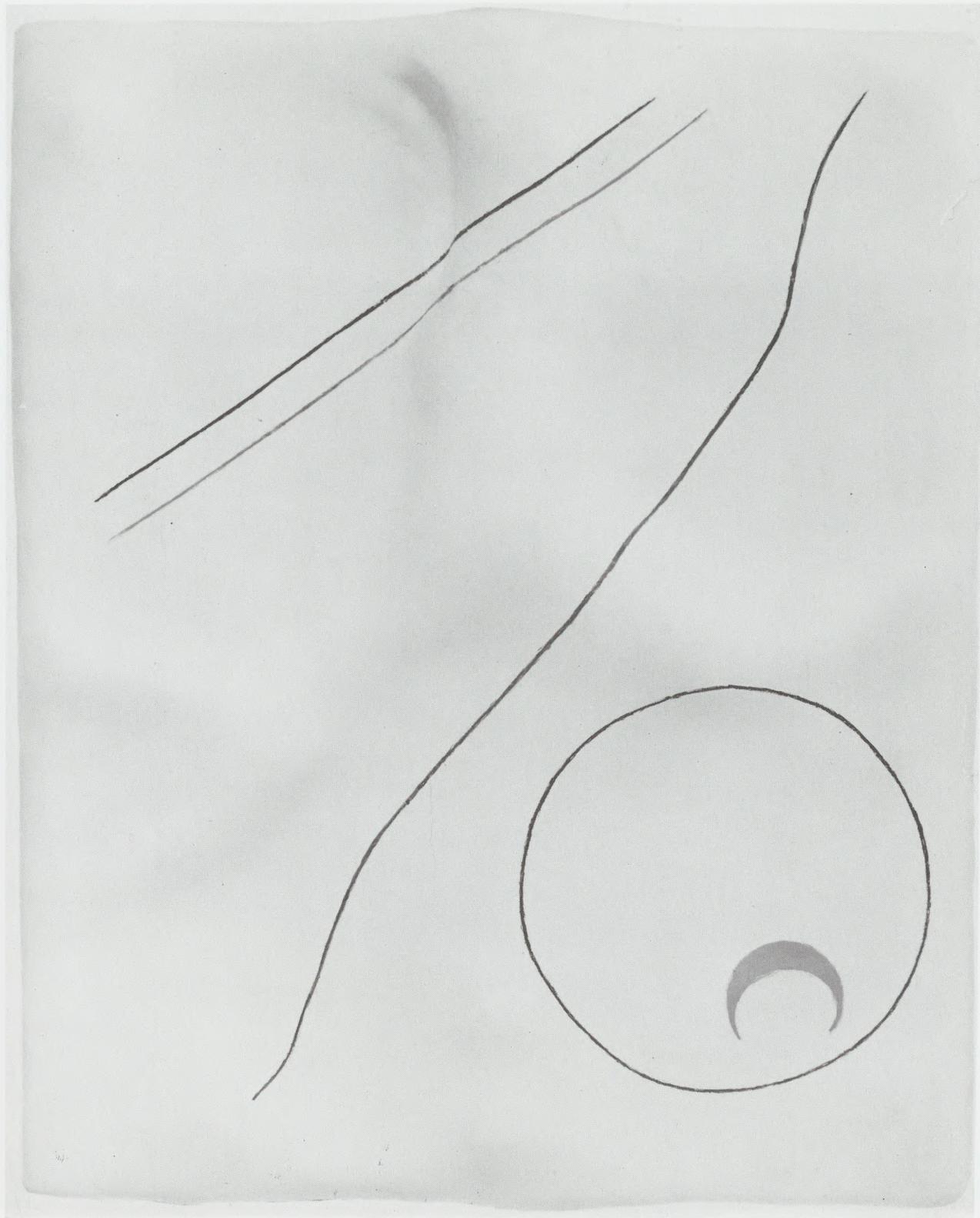
1946 1^{er} Salon des Réalités Nouvelles, Paris

1949 Pevsner, Vantongerloo, Bill, Zurich

1961 Georges Vantongerloo, Zurich

1962 31 Creators of a Total Visual Synthesis, Basel





Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 33, color
1949 cat. Kunsthaus, Zurich
1949 Michel Seuphor "L'Art Abstrait, ses Origines, ses Premiers Maîtres", Paris, p. 274
1951 Giusta Nicco Fasola "Ragione dell'Arte Astratta", Istituto Editoriale Italiano, Milan, fig. 23
1952 Max Bill "De la Surface...", XX^e Siècle, no. 2, Paris, p. 60

1953 Max Bill "De la Surface...", Architecture, no. 7, fig. 8

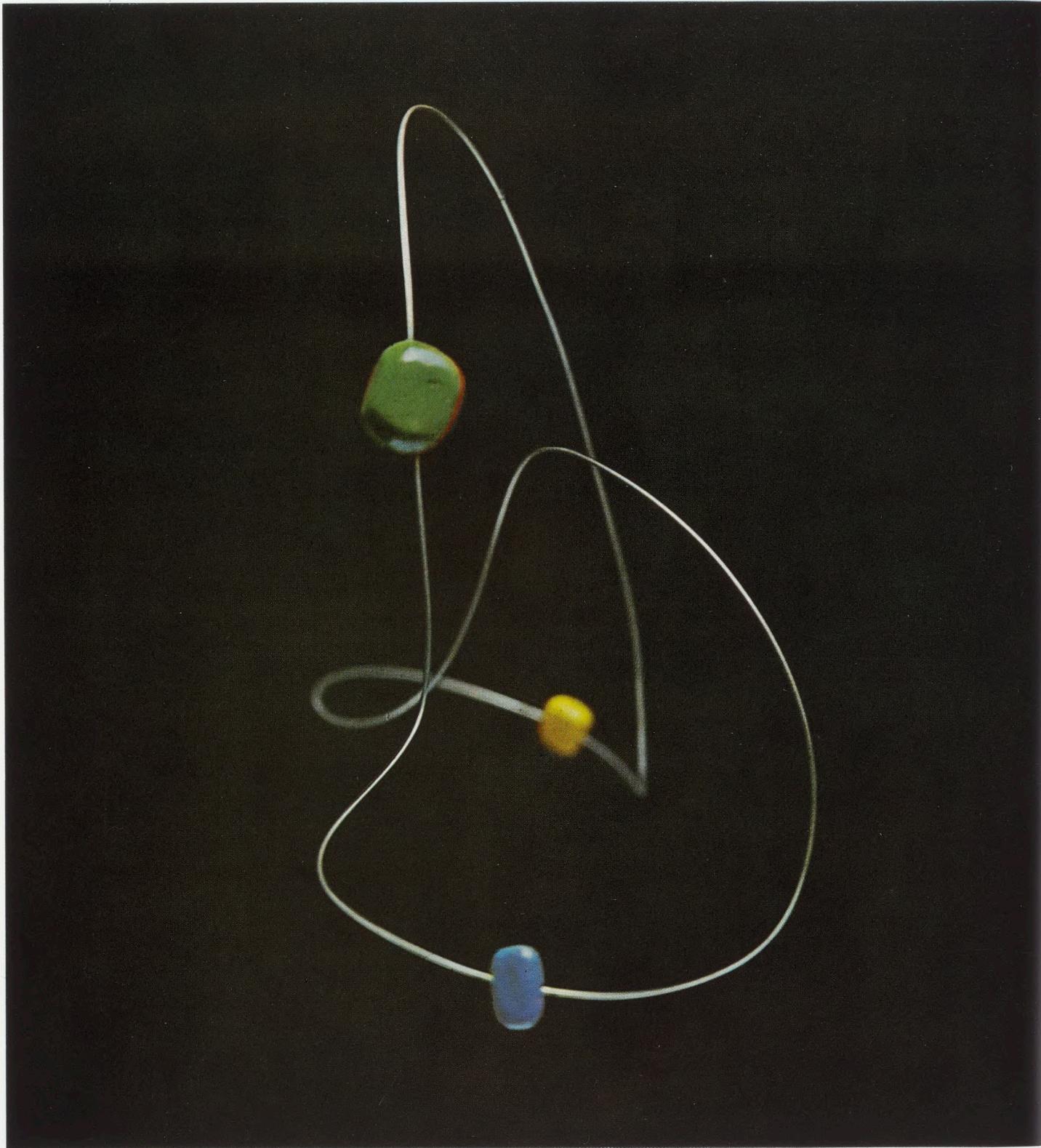
1961 cat. Gall. Suzanne Bollag, Zurich

1962 cat. Gall. d'Art Moderne, Basel, fig. 12

1970 Emiel Bergen, "Georges Vantongerloo", Vytvarne Umeni, 4, Prague, fig. 170

Collections

Müller-Widmann, Basel
Petzold-Müller, Basel



171

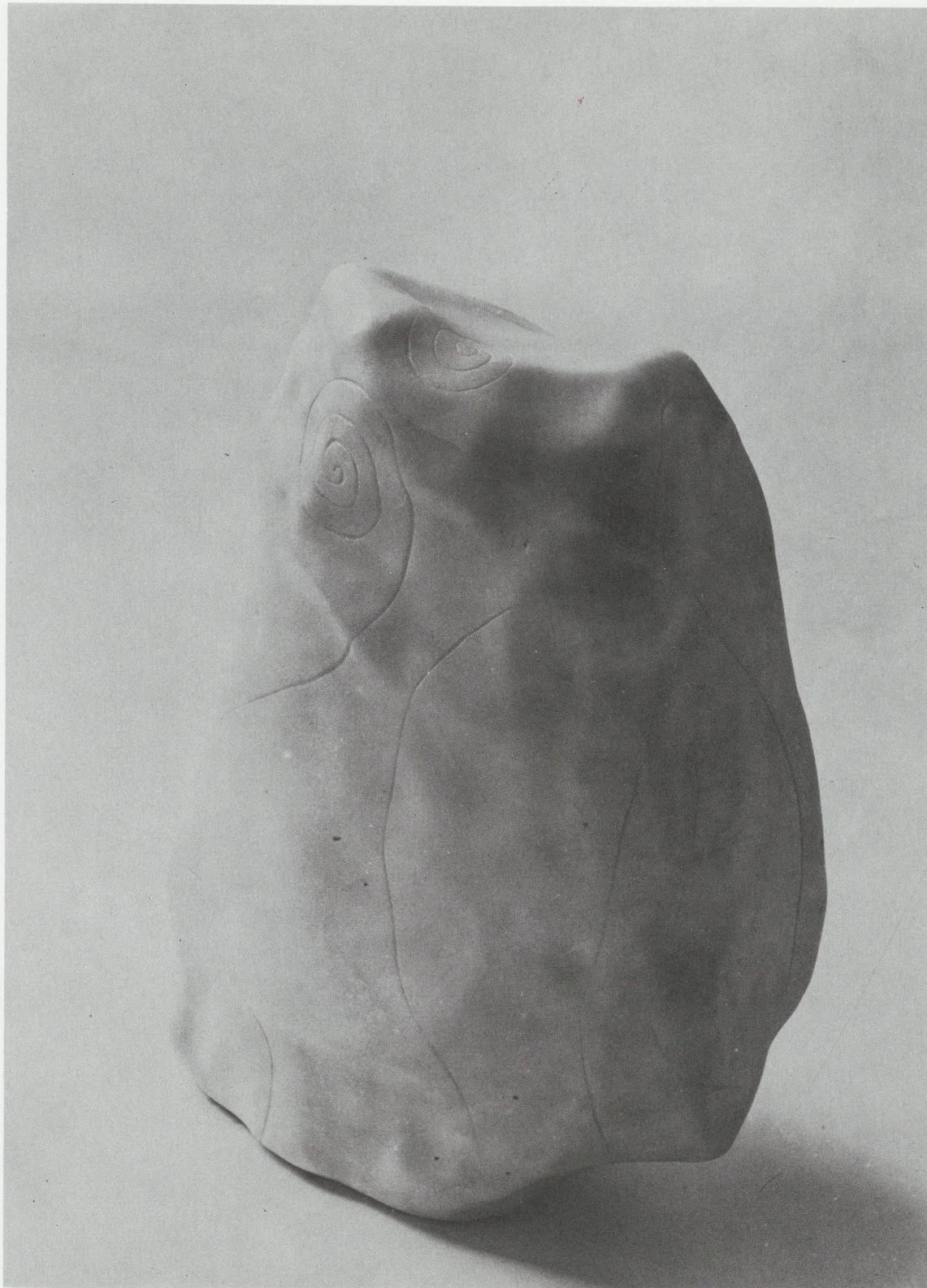
Connection of three volumes in space
Paris 1945 - Wire, three painted volumes -
30 x 30 x 25 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich
1962 Georges Vantongerloo, London

Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 39
1962 cat. Gall. Marlborough, London, p. 27, color
1966 Apollonio "E Morto Georges Vantongerloo", Casabella 301, Milan, fig. 17



172

Volume and line-drawing

Paris 1945 - Marble - 40 x 30 x 20 cm

Exhibitions

1946 1^{er} Salon des Réalités Nouvelles, Paris

1949 Pevsner, Vantongerloo, Bill, Zurich

1960 Konkrete Kunst, Zurich

1962 Georges Vantongerloo, London

Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 40

1960 cat. Helmhaus, Zurich, fig. 75, p. 33

1962 cat. Gall. Marlborough, London, p. 28

Collection

Max Bill



173

Elements in space

Paris 1945-1946 - Bronze and ironwire - 60 x 36 x 28 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich

1953 Omaggio a Georges Vantongerloo, Rome

1960 Konkrete Kunst, Zurich

1962 Georges Vantongerloo, London

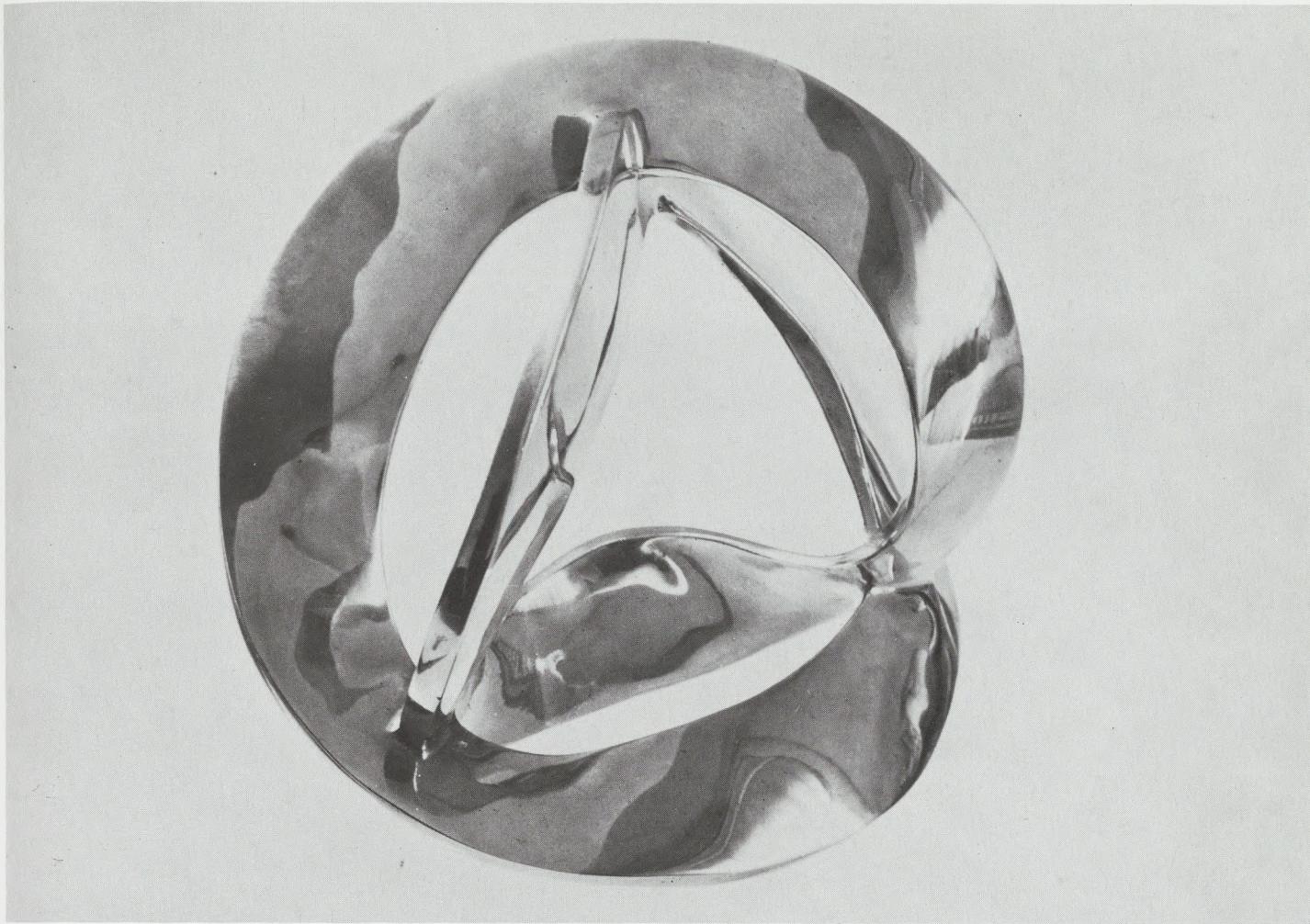
Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 41

1949 Max Bill "Die Mathematische Denkweise in der Kunst", Die Zürcher Woche, no. 3, October 14, p. 6

1949 cat. Kunsthaus, Zurich

1960 cat. Helmhaus, Zurich, fig. 74, p. 33



1962 cat. Gall. Marlborough, London, p. 28

1962 "Artistic Laboratory of Vantongerloo", The Times, November 19, London, p. 13

1970 Emiel Bergen "Georges Vantongerloo", Vytvarne Umeni, 4, Prague, fig. 172

Collection

Max Bill

174

Surface and space

Paris 1945-46 - Bronze - 21 x 19 x 15 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich
1953 Georges Vantongerloo, New York

Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 42

1953 cat. Gall. Rose Fried, New York

1954 Arte Madi, nos. 7-8, June, Buenos Aires

Collection

Lillian Florsheim, Chicago

175

Cosmic element

Paris 1946 - Painted wood and nickel alloy - 10 x 8 x 6 cm

Exhibition

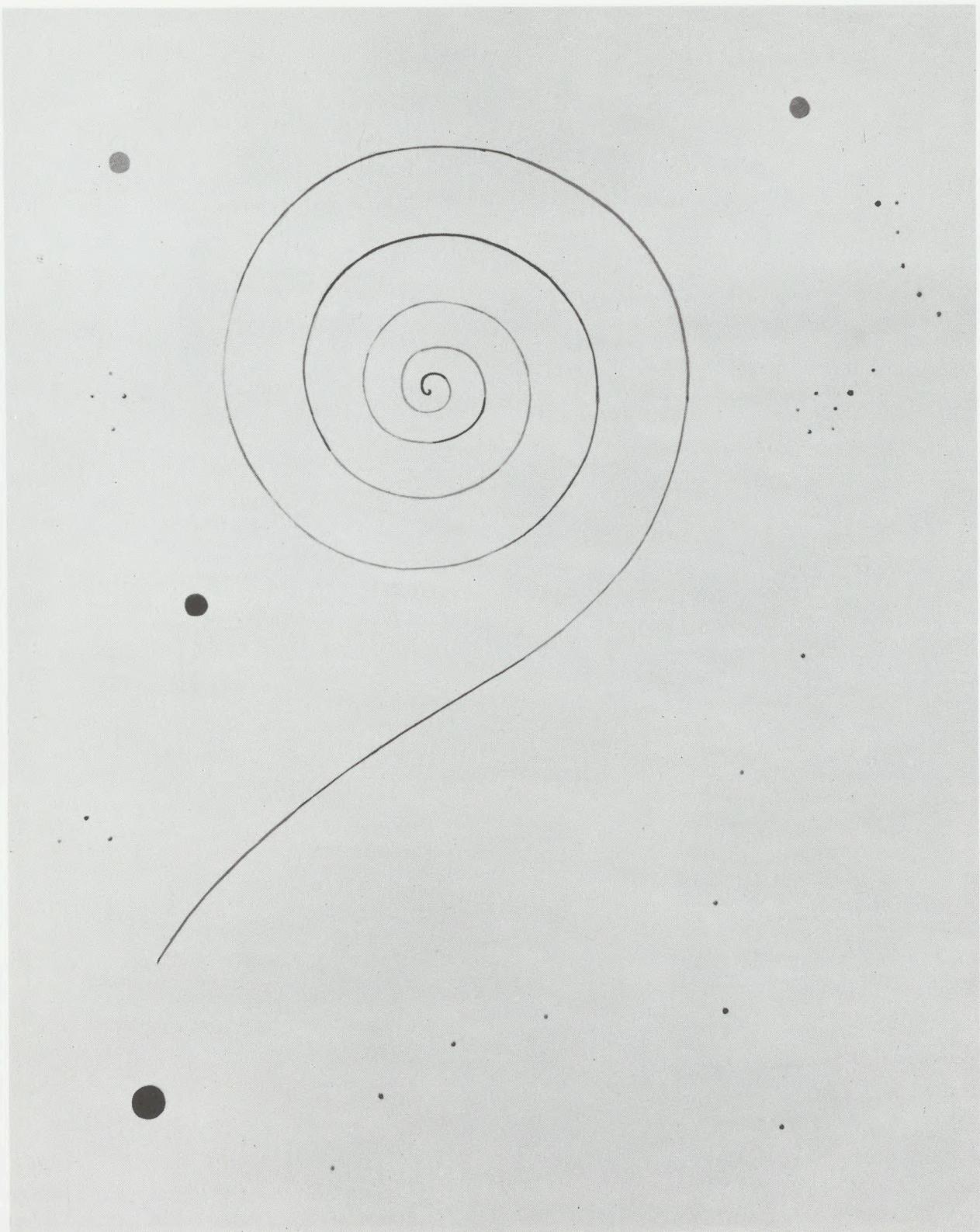
1946 1^{er} Salon des Réalités Nouvelles, Paris

Note

175 was stolen from the exhibition "1^{er} Salon des Réalités Nouvelles", Paris 1946. Georges Vantongerloo mentions this in his work catalogue as well as in Georges Vantongerloo "Paintings, Sculptures, Reflections": "stolen from the exhibition of the 'new reality', Paris 1946" (Wittenborn, New York, 1948, p. XVI).

G.V. writes in his unpublished text "abération" (liste des écrits 1) that he made a replica: "J'ai refait la sculpture volée...". From 1951 onwards the replica w.c. no. 183, was seen in exhibitions, but in most cases is mentioned under no. 175.

See no. 183



176

Spirals with certain spots

Paris 1946 - Oil - 73.8 x 58.8

Exhibitions

1946 1^{er} Salon des Réalités Nouvelles, Paris

1949 Pevsner, Vantongerloo, Bill, Zurich

Illustration

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 44

Collection

Georges Baines, Antwerp



177

Two spirals, a spindle, a red spot with green circles
Paris 1946 - Oil - 76 x 52 cm

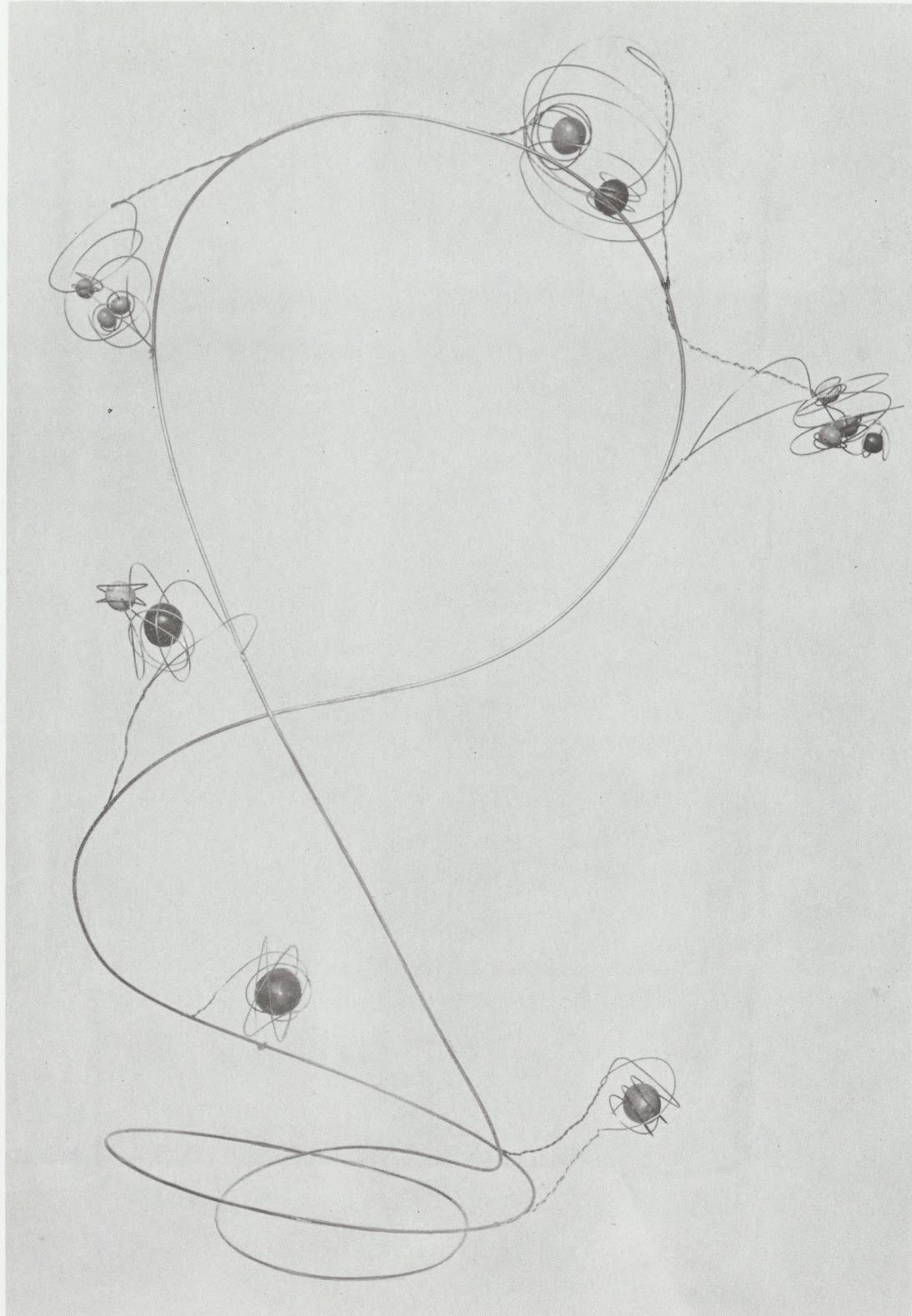
Exhibitions

1949 Exhibition (title not known), Sao Paulo
1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau
1953 Omaggio a Georges Vantongerloo, Rome

1962 Georges Vantongerloo, London
1977 Georges Vantongerloo – Bilder 1937-1949, Zurich
Illustrations

1962 cat. Gall. Marlborough, London, p. 29
1977 Poster, Gall. Lopes, Zurich, original size and
color

Collection
Max Bill



178

Masses in the universe

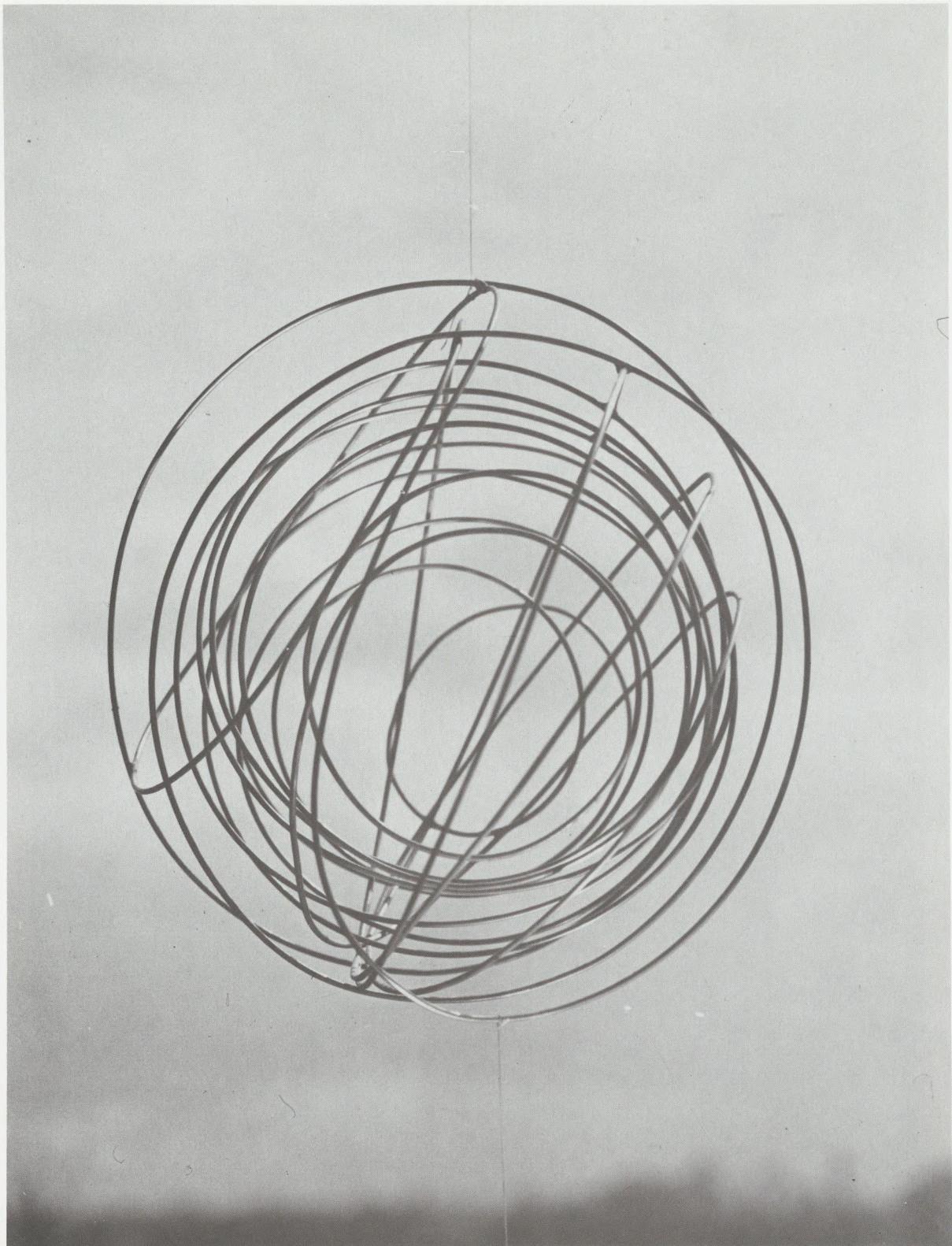
Paris 1946 - Painted wood and nickle alloy -
1.65 x 1.10 x 0.85 m

Exhibitions

1946 1^{er} Salon des Réalités Nouvelles, Paris
1949 Pevsner, Vantongerloo, Bill, Zurich
1971-72 Georges Vantongerloo, Dusseldorf

Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures,
Reflections", Wittenborn, New York, fig. 46
1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf



179

Revolution

Paris 1946 - Nickle alloy - 23 x 20 x 20 cm

Exhibitions

1946 1^{er} Salon des Réalités Nouvelles, Paris

1949 Pevsner, Vantongerloo, Bill, Zurich

1953 Omaggio a Georges Vantongerloo, Rome

1962 Georges Vantongerloo, London

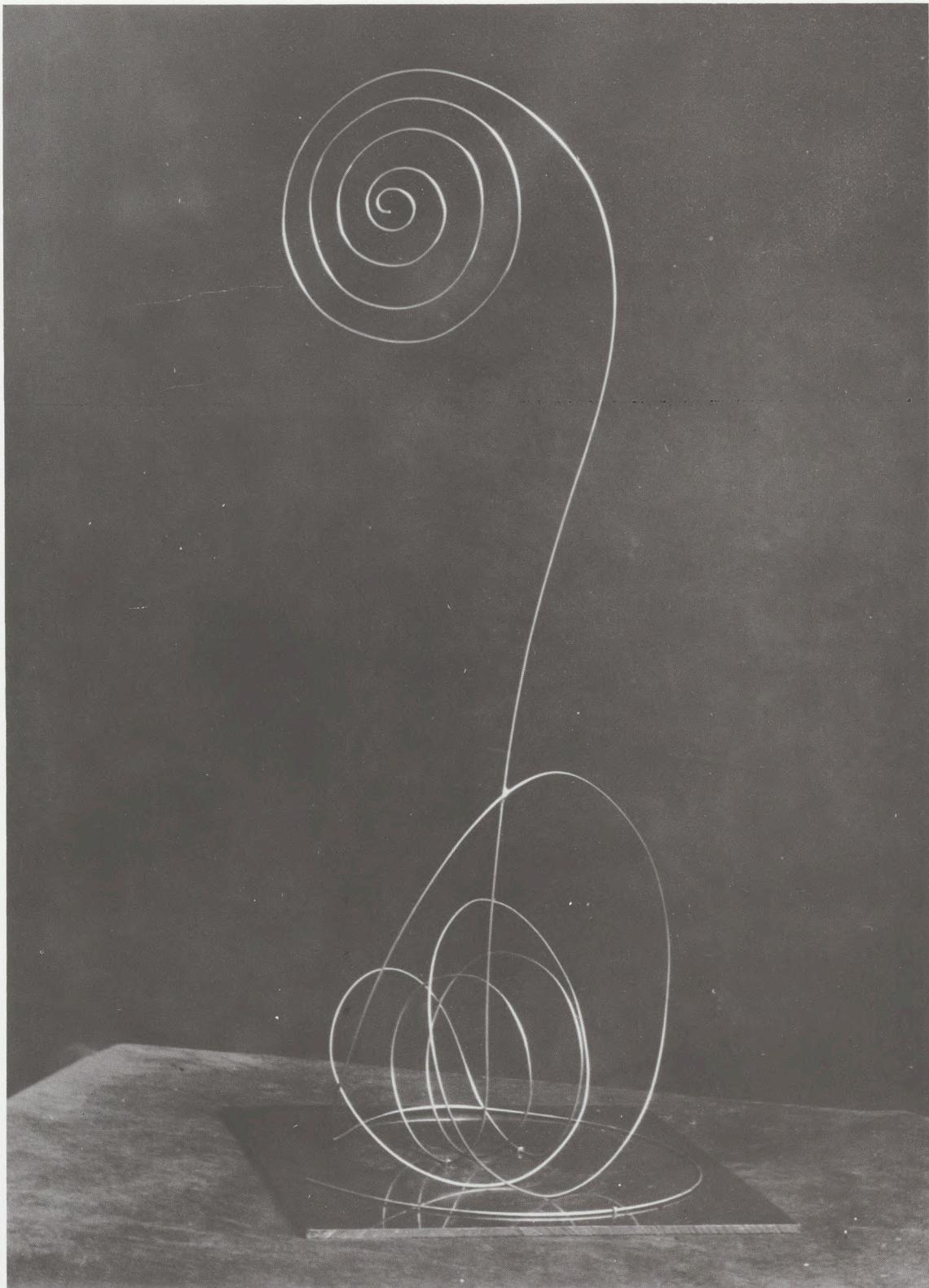
Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 45

1948 Palaestra, international monthly review on contemporary art, 2nd year, no. 8, October, Amsterdam

1953 cat. Fondazione Origine, Rome, cover

1953 Arte Visive, no. 4-5, May, Rome



1955 "Documentos : Una pagina de Georges Vantongerloo", Ver y Estimar, 2nd series, no. 6, April, Buenos Aires

1962 cat. Gall. Marlborough, London, p. 29

1967 ARC, Art Research Center, cat. 3rd exhibition, Kansas City, Missouri (work has wrong title, it was not on exhibition)

1974 Tomas Maldonado "Avanguardia e Razionalità", Giulio Einaudi, Turin

180

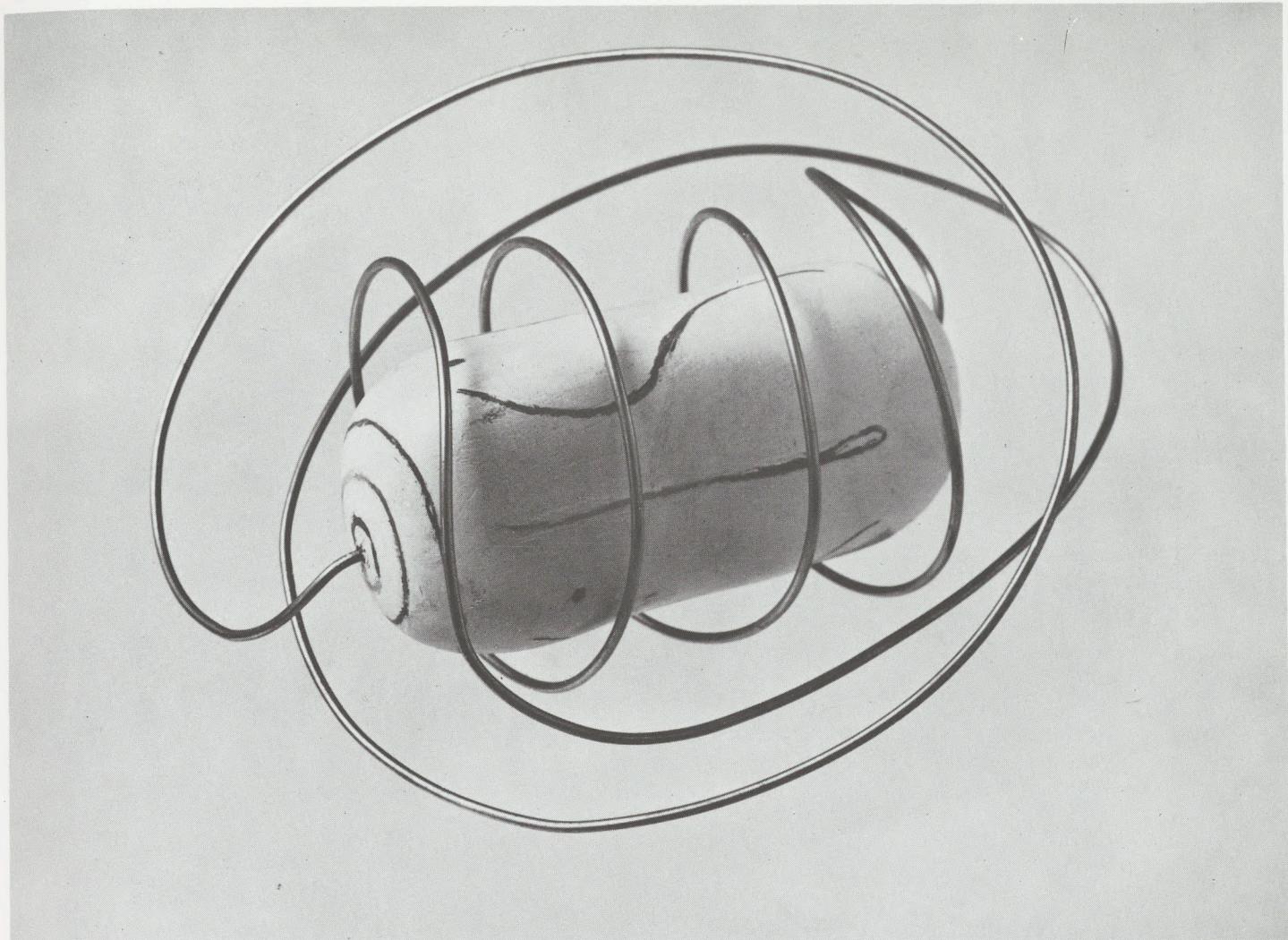
Line in space

Paris 1946 - Nickel alloy - 63 x 18 x 23 cm

Exhibitions

1946 1^{er} Salon des Réalités Nouvelles, Paris

1965 Exposición Homenaje Georges Vantongerloo, Buenos Aires



Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 47
 1965 cat. "Exposicion Homenaje Georges Vantongerloo 1886-1965", Museo Nacional de Bellas Artes, Buenos Aires, Pirovano, fig. 8

Collection

Ignazio Pirovano, Buenos Aires

183

Cosmic element, variation on 175 *

Paris 1946 - Painted wood, nickle alloy - 10 x 8 x 6 cm

Exhibitions

1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau
 1953 Omaggio a Georges Vantongerloo, Rome (according to Vantongerloo)
 1962 Georges Vantongerloo, London (as no. 175)
 1963-64 The Museum of our Dreams, Stockholm

Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 43 (175)
 1949 Michel Seuphor "L'Art Abstrait, ses Origines, ses Premiers Maîtres", Paris (175)
 1951 cat. Kunstmuseum Freiburg im Breisgau (175)
 1962 cat. Marlborough, London, p. 28 (175)
 1963 cat. Moderna Museet, Stockholm, fig. 8 (175)
 1967 Werk 6, Winterthur, p. 356 (175)

Collections

Frank Lloyd
 Moderna Museet, Stockholm

Note

175 was stolen from the exhibition, 1^{er} Salon des Réalités Nouvelles, Paris 1946

The replica, no. 183, has been exhibited from 1951 on, but has kept the number of the original in the catalogue lists.



181

Attraction repulsion

Paris 1946 - Oil - 100 x 92.5 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich

1965 Exposición Homenaje Georges Vantongerloo,
Buenos Aires

Collections

Elvira Alvear de Bullrich, Buenos Aires

Ignazio Pirovano, Buenos Aires

182

Function of an Element

Paris 1946 - Oil - 102 x 92.5 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich

1950 Museum of Non-Objective Painting, Loan
Exhibition, New York

1963 Contemporary Painting in Belgium, Washington
D.C.

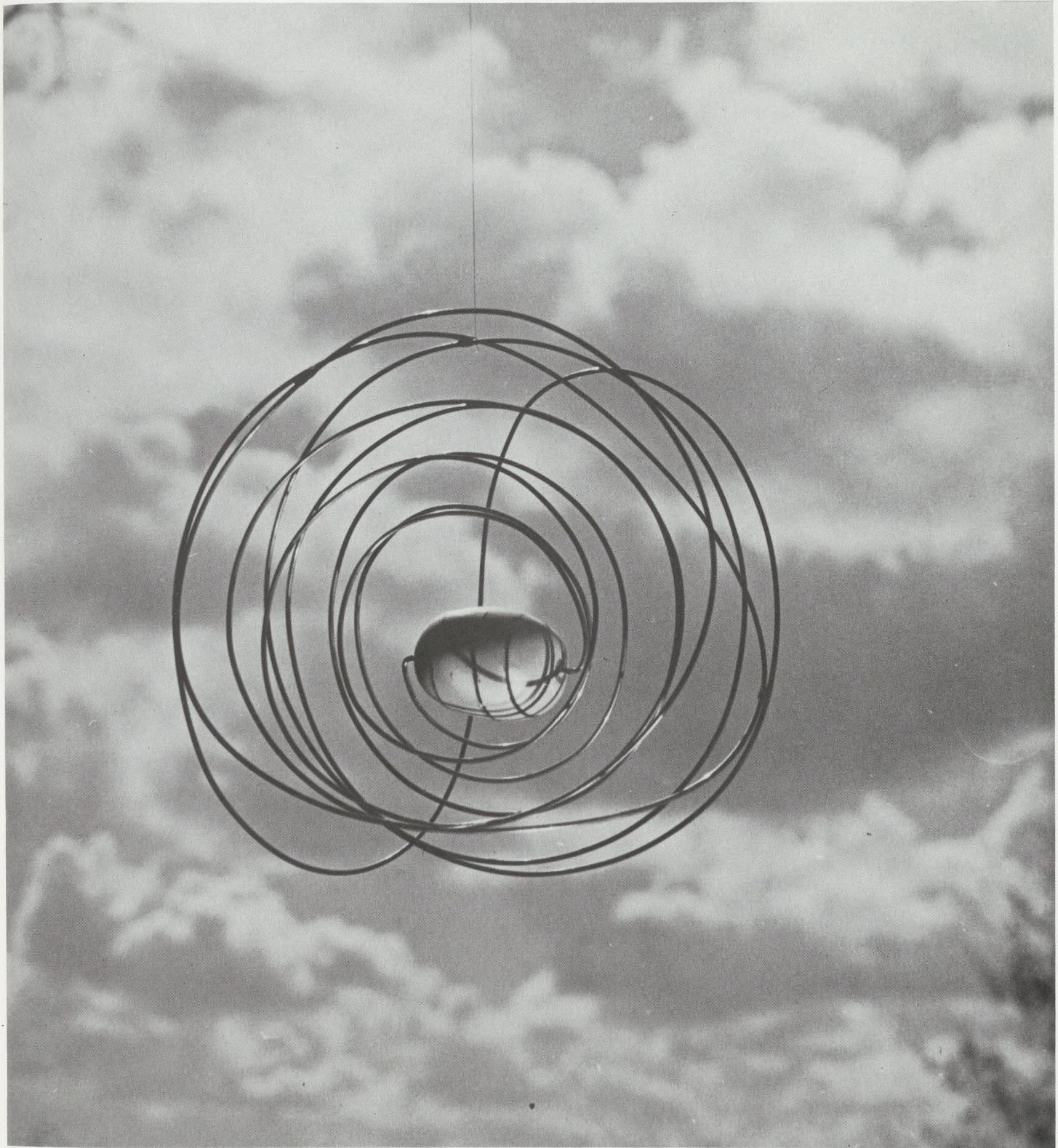
Illustrations

1967 Margit Staber "Georges Vantongerloo", Werk,
no. 6, Winterthur, p. 357

1970 Emiel Bergen, "Georges Vantongerloo", Výtvarné
Umení, 4, Prague, fig. 174

Collection

The Solomon R. Guggenheim Museum, New York



184

Nucleus

Paris 1946 - Painted wood and nickel alloy - 20 m³

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich

1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau

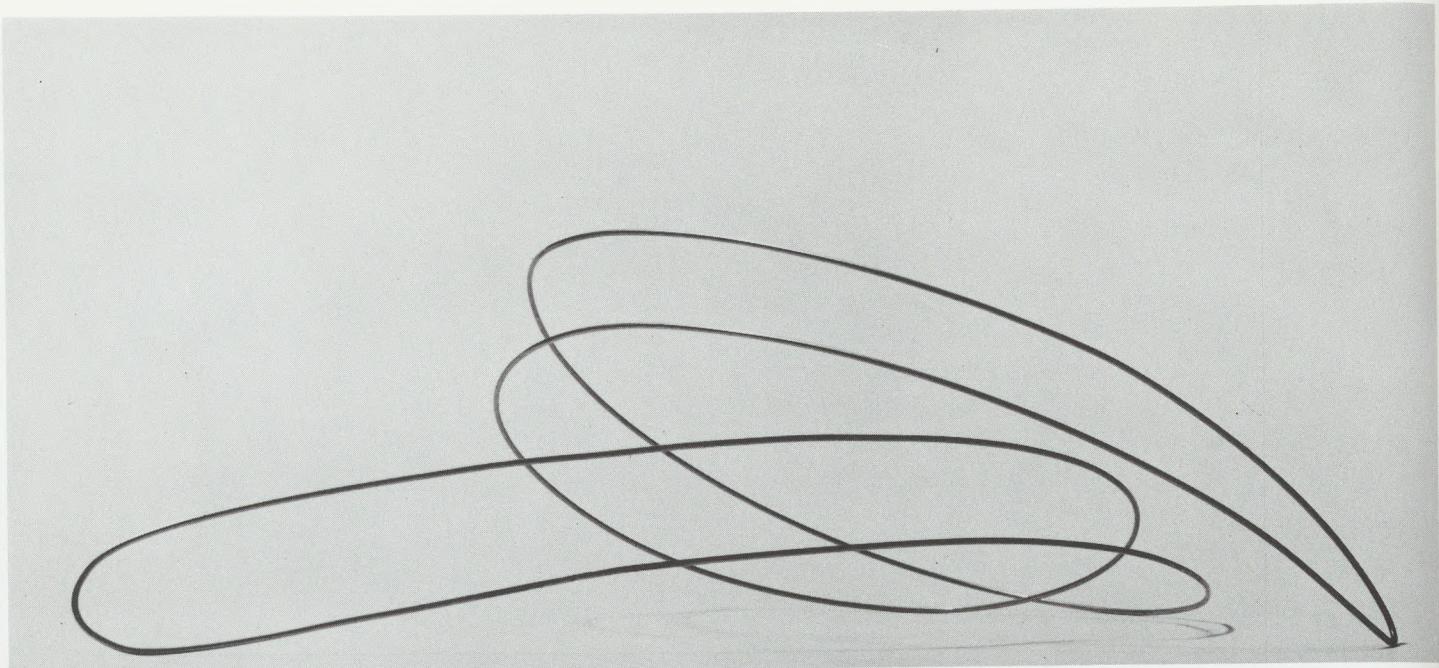
1962 Georges Vantongerloo, London

Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures, Reflections", Wittenborn, New York, fig. 48

1949 Max Bill "Die Mathematische Denkweise in der Kunst unserer Zeit", Werk, no. 8, Winterthur, p. 89

1949 Michel Seuphor "L'Art Abstrait, ses Origines, ses Premiers Maîtres", Paris, p. 316



185

Two lines running parallel

Paris 1946 - Nickle alloy - 42 x 28 x 20 cm

1950 Beatriz Huberman "Georges Vantongerloo", Ver y Estimar, 5th year, no. 17, Buenos Aires

1955 Carola Giedion-Welcker "Plastik des 20. Jhdts", Stuttgart, revised ed. 1956, London 1962

1955 Piero Dorazio "La Fantasia dell'Arte nella Vita Moderna", Polveroni e Quinti Editori, Rome, no page numbers

1960 Dictionnaire de la Sculpture Moderne, Ed. Fernand Hazan, Paris, p. 290

1961 Knaurs Lexikon der Modernen Plastik, Munich

1961 Structure, II, 2, Bussum (quotes cat. Gall. Marlborough, London, 1962, p. 29)

1961 Ernst Scheidegger "Georges Vantongerloo", NZZ, November 25, Zurich, p. 6

1962 cat. Gall. Marlborough, London, p. 29 (date of 1949 is wrong)

1962 "Artistic Laboratory of Vantongerloo", The Times, November 19, London, p. 13

1966 Max Bill "Georges Vantongerloo", XX^e Siècle, year 28, no. 26, Paris

1966 U. Apollonio, "E Morto Georges Vantongerloo", Casabella 301, Milan, fig. 18

1968 Georges Vantongerloo, "Symétrie et Proportion", Leonardo, vol. 1, no. 3, Pergamon Press

1970 Emiel Bergen "Vantongerloo" in : Vyvarne Umeni, 4, Prague, title page

1972 cat. Gall. Scheidegger & Maurer, "Splitter", no. 6, Zurich

1974 Margit Staber "Georges Vantongerloo : Mathematics, Nature and Art", Studio International, vol. 187, no. 965, p. 183

Exhibition

1949 Pevsner, Vantongerloo, Bill, Zurich

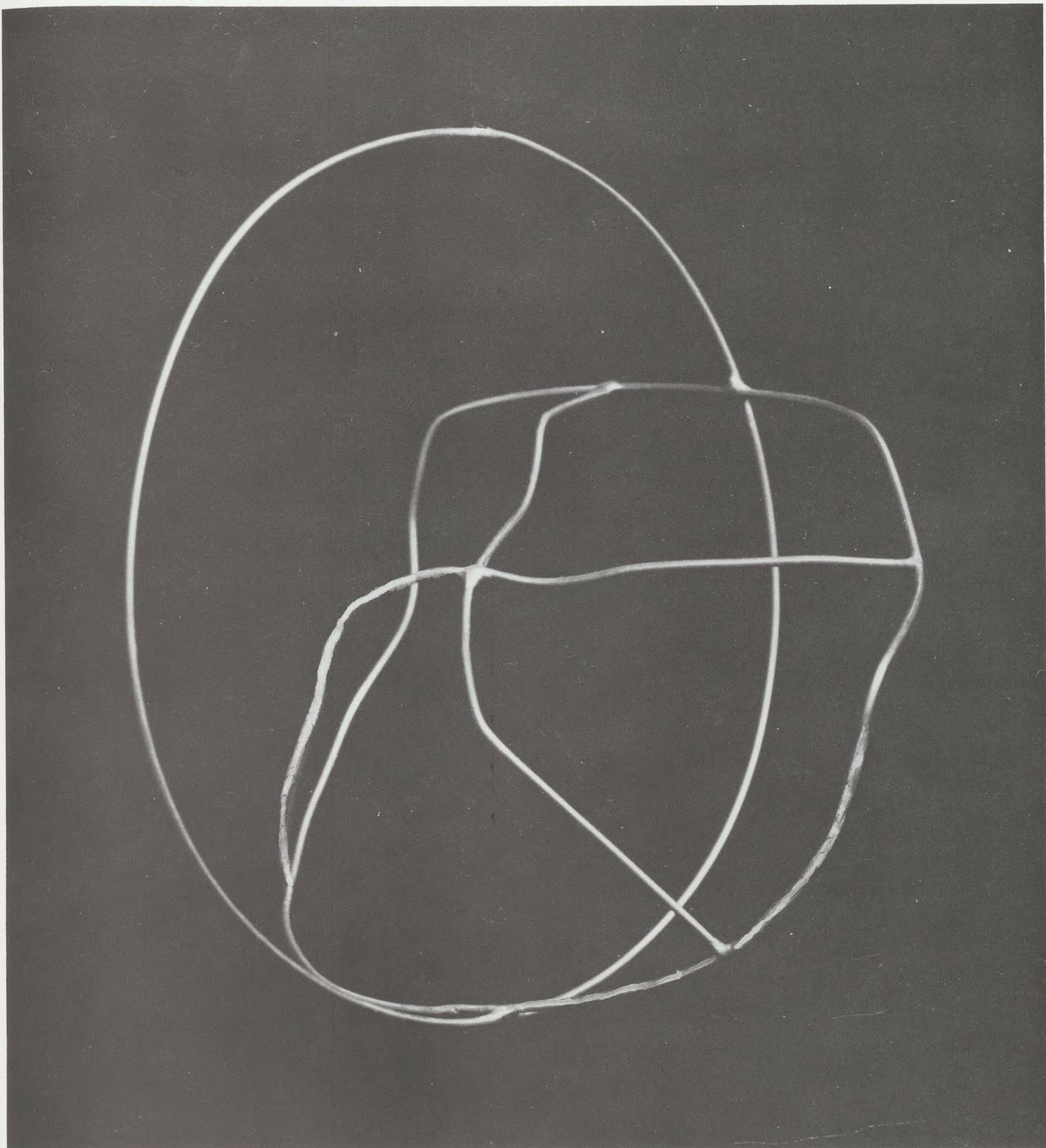
Collections

Müller-Widmann, Basel
Petzold-Müller, Basel

Note :

Text Vantongerloo no. 184

"Congrès de Milan, Divina Proportione" 16, (Liste des Ecrits, 1951)
Leonardo, vol. I, no. 3, Pergamon Press, pp. 313-317, 1968



186

Circular line and circle with changeable radii

Paris 1946 - Nickle silver - 15 x 15 x 15 cm -
chromed brass (authorized enlargement) -
100 x 100 x 100 cm (1980)

Exhibitions

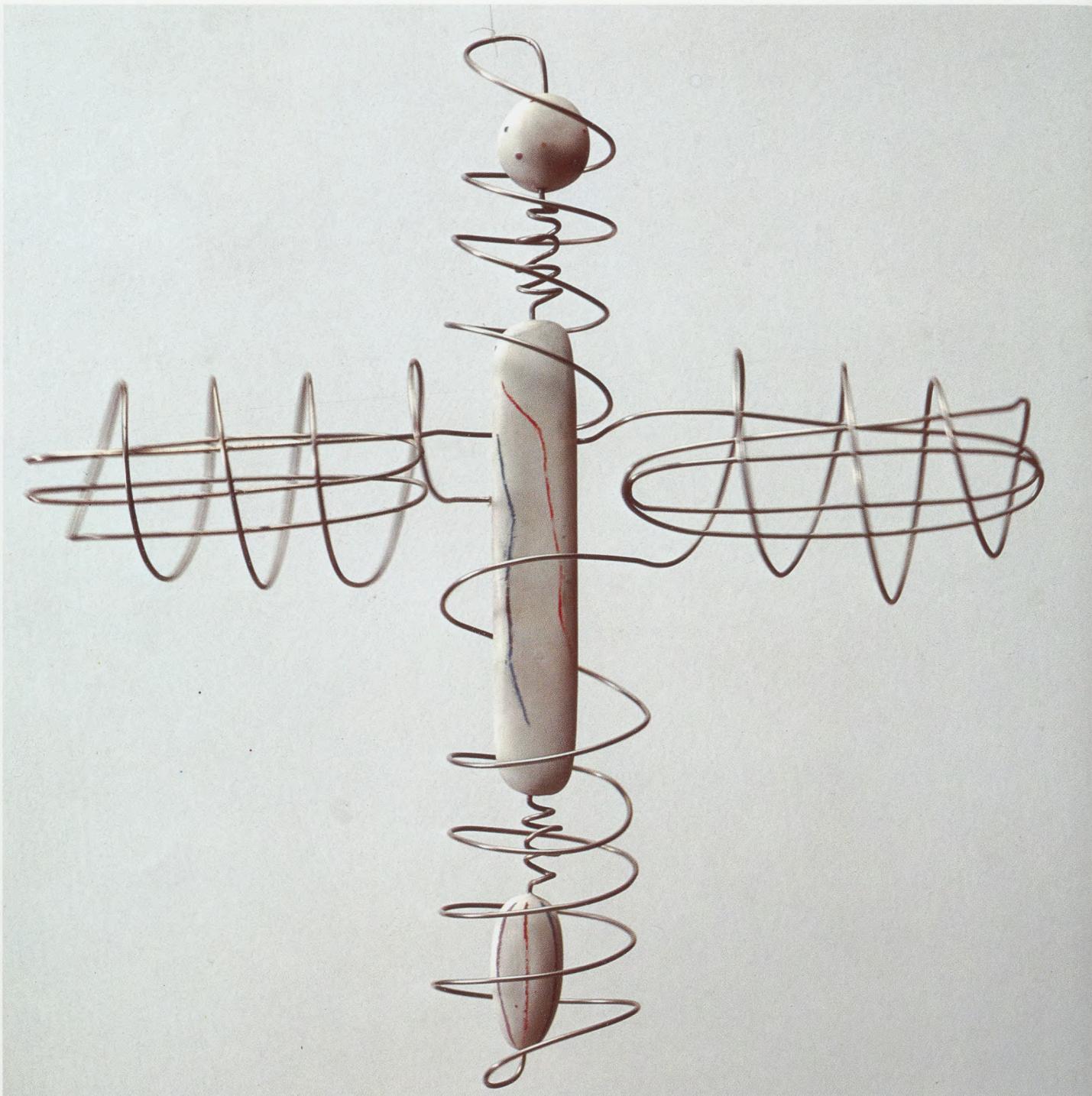
1949 Pevsner, Vantongerloo, Bill, Zurich
1969 Special Contribution Vantongerloo, Biennale,
Nuremberg

Illustrations

1948 Georges Vantongerloo "Paintings, Sculptures,
Reflections", Wittenborn, New York, fig. 49
1957 Spirale 4, Bern

Collection

Max Bill



187

A monster

Paris 1946 - Painted wood and nickle alloy -
33 x 31 x 8 cm

Exhibitions

1966 Georges Vantongerloo Gedächtnisausstellung,
Zurich
1971-72 Georges Vantongerloo, Dusseldorf
1972 Georges Vantongerloo, Zurich

Illustrations

1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf
1972 cat. Gall. Scheidegger & Maurer, "Splitter", no. 6,
Zurich



188

Element

Paris 1947 - Oil - 50 x 61 cm

Exhibitions

1962 Georges Vantongerloo, London

1968 Plus by Minus, Buffalo

1969 Special Contribution Vantongerloo, Biennale,
Nuremberg

1971-72 Georges Vantongerloo, Dusseldorf

1977 Georges Vantongerloo - Bilder 1937-1949, Zurich

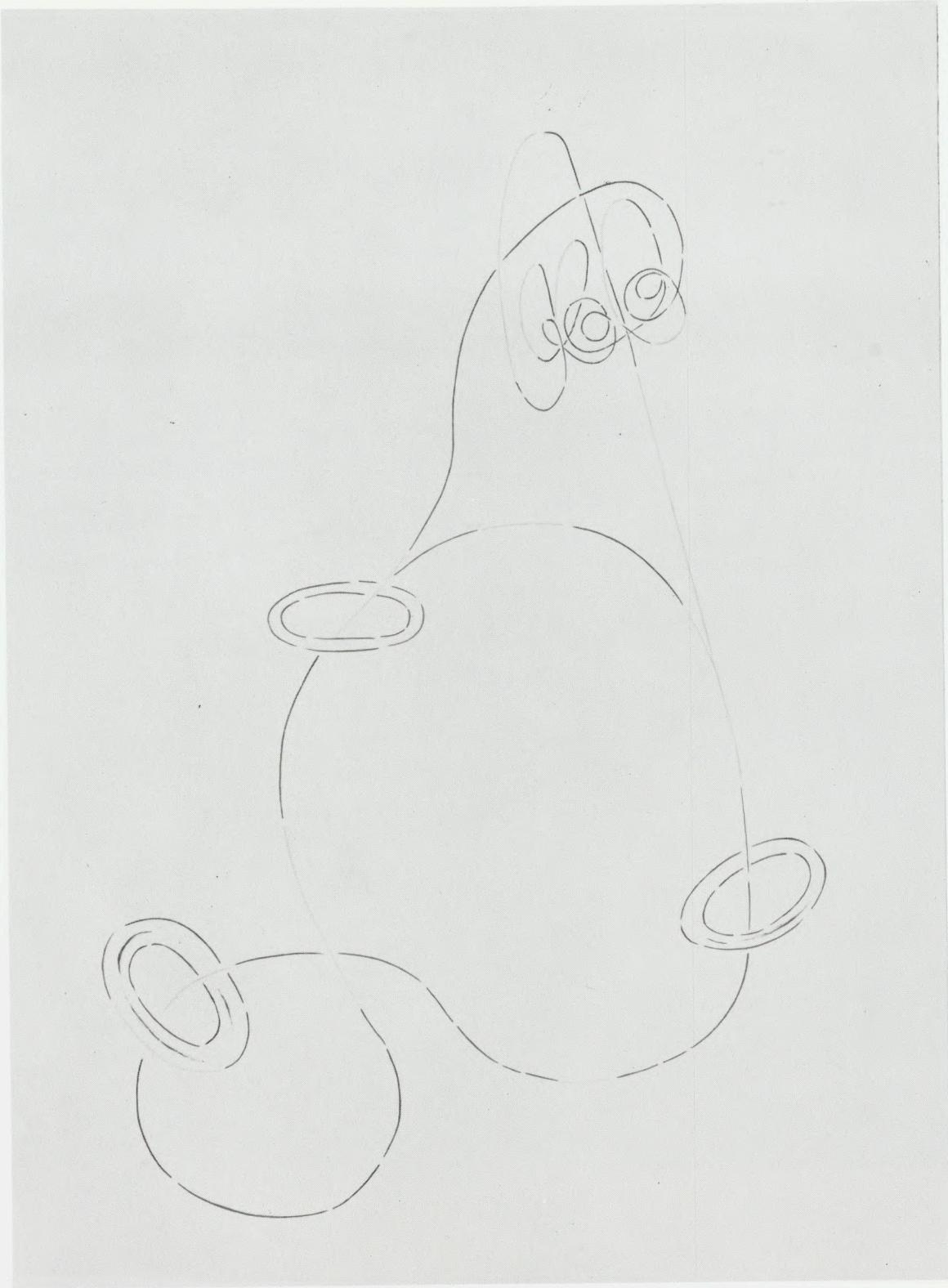
Illustrations

1962 cat. Gall. Marlborough, London, p. 30

1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf,
poster 188, original size, color

Collection

Max Bill



189

Closed outline

Paris 1947 - Oil - 92.5 x 68 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich

1950 Museum of Non-Objective Painting, Loan
Exhibition, New York

1972 Georges Vantongerloo, Zurich

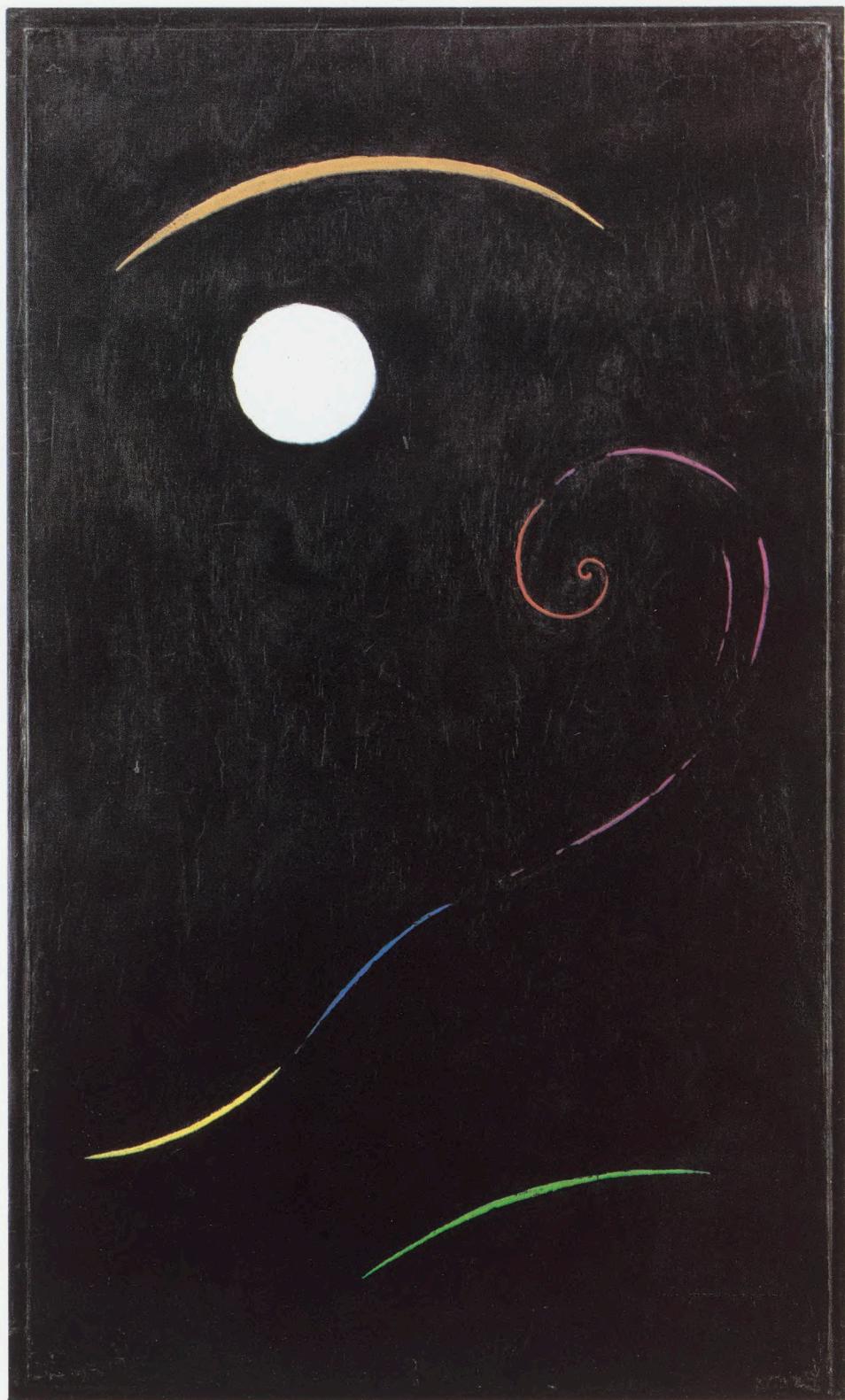
1976-77 De Boeck, Joostens, Servranckx, Vantongerloo,
Pioniere der Abstrakten Kunst, Belgien 1915-60,
Cologne

1977 Georges Vantongerloo - Bilder 1937-1949, Zurich

Illustrations

1972 cat. Gall. Scheidegger & Maurer, "Splitter", no. 6,
Zurich

1974 Margit Staber "Georges Vantongerloo : Mathema-



tics, Nature and Art", Studio International, vol. 187, no. 965, p. 184

1976 "Max Bill", du, June, Zurich, p. 40 (with text), color

1976 cat. Gall. Gmurzynska, Cologne, fig. 66

Collections

The Solomon R. Guggenheim Museum, New York
Max Bill (purchased at auction, New York)

190

On a black surface

Paris 1948 - Oil - 57.5 x 34 cm

Exhibition

1972 Georges Vantongerloo, Zurich

Collection

Max Bill



191

Rocket and Spots

Paris 1948 - Oil - 57.5 x 34 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich

1953 Omaggio a Georges Vantongerloo, Rome

1960 Hommage à Collette Allendy, Paris

1961 Georges Vantongerloo zum 75. Geburtstag, Zurich

1971-72 Georges Vantongerloo, Dusseldorf

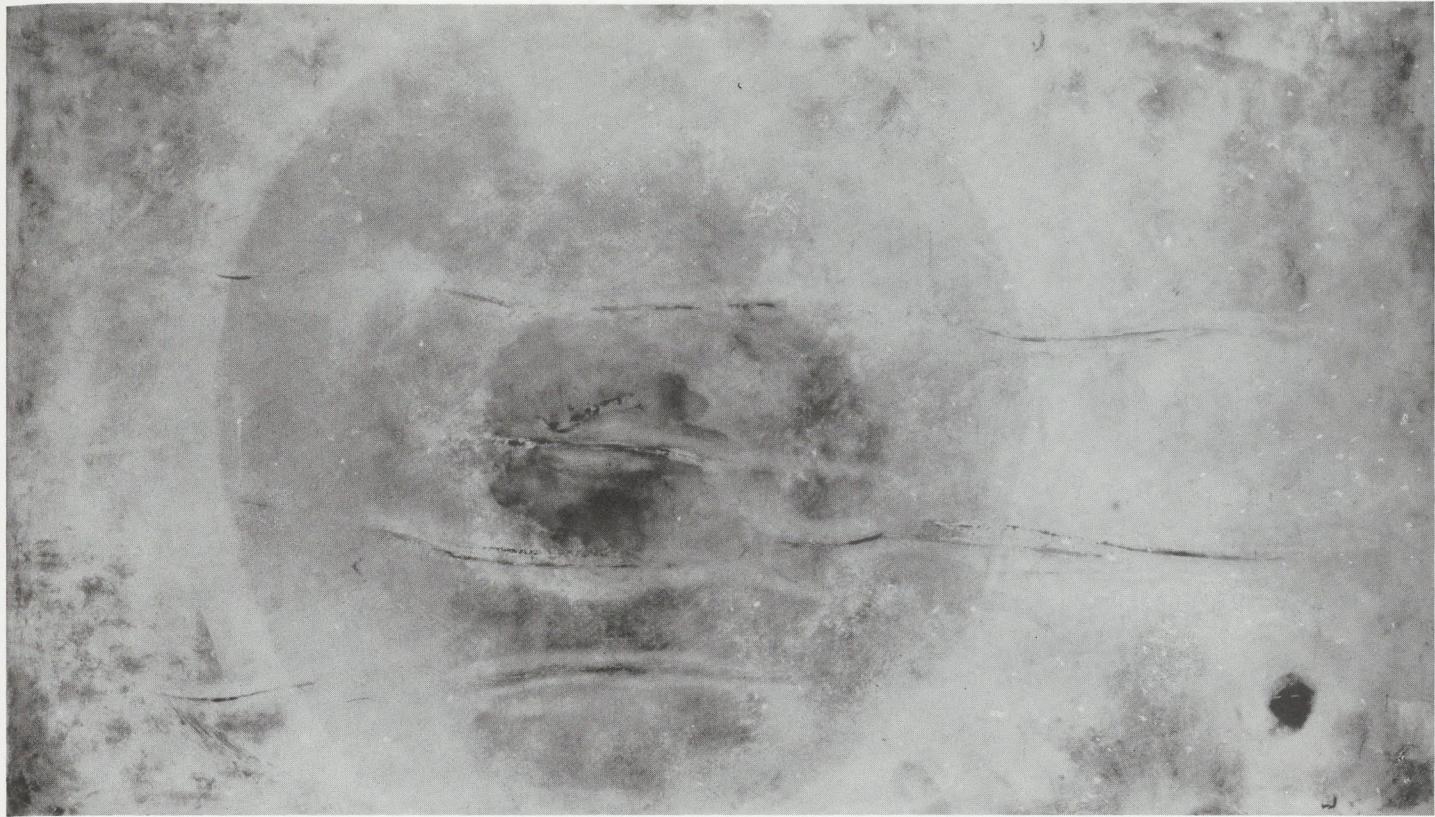
1972 Georges Vantongerloo, Zurich

1977 Georges Vantongerloo - Bilder 1937-1949, Zurich

Illustrations

1961 cat. Gall. Suzanne Bollag, Zurich

1977 cat. Gall. Lopes, Zurich, p. 19, color



192

Formation of infinite globular little piles (nebulae)
big red Spot

Paris 1948 - Oil - 58 x 33 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich
1965 Exposición Homenaje Georges Vantongerloo,
Buenos Aires

Collection

Elvira Lezica Alvear de Bullrich, Buenos Aires

193

Spatial painting

Paris 1949 - Plexiglass - 13 x 6 cm

Collection

Max Bill

194

Spatial element

Paris 1948 - Nickel alloy and plexiglass - 13 x 13 x 17 cm

Collection

Georges Baines, Antwerp

195

Two parallels, red-green

Paris 1948 - Plexiglass - 12 x 6.5 x 8 cm

196

Colors in plexiglass

Paris 1948 - Plexiglass - 10 x 7.5 cm

Collection

Arturo Schwartz, Milan

Note

Project w.c. no. 196 was executed in plexiglass and oil
as w.c. no. 217 (1951), with dimensions 75 x 65 x 45 cm



197

Circonvolution

Paris 1948 - Oil - 60 x 36 cm

Exhibitions

1949 Pevsner, Vantongerloo, Bill, Zurich

1961 Georges Vantongerloo zum 75. Geburtstag, Zurich

1962 Georges Vantongerloo, London

Illustrations

1961 cat. Gall. Suzanne Bollag, Zurich

1962 cat. Gall. Marlborough, London, p. 30

1962 Kenneth Frampton "The Work of Georges Vantongerloo", Architectural Design, November, London, p. 543

198

Nucleus

Paris 1948 - Oil - 23 x 23 cm

Exhibitions

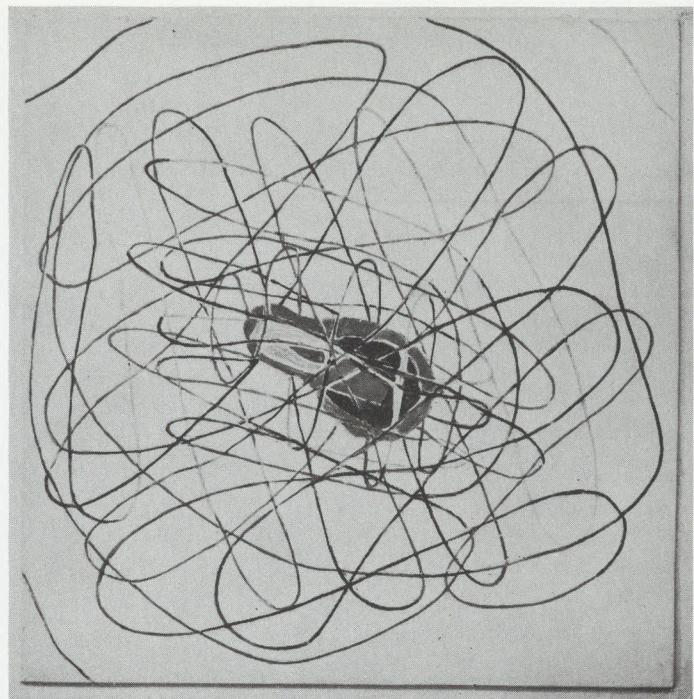
- 1949 Pevsner, Vantongerloo, Bill, Zurich
- 1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau
- 1953 Omaggio a Georges Vantongerloo, Rome
- 1961 Georges Vantongerloo zum 75. Geburtstag, Zurich
- 1962 Georges Vantongerloo, London

Illustrations

- 1961 cat. Gall. Suzanne Bollag, Zurich
- 1962 cat. Gall. Marlborough, London, p. 30
- 1968 Georges Vantongerloo, "Symétrie et Proportion", Leonardo, vol. 1, no. 3, Pergamon Press
- 1979 Valentina Anker "Max Bill...", Ed. L'Age d'Homme, Lausanne, p. 45

Note

Vantongerloo's text says of w.c. no. 198, "c'est un noyau qui projette ses rayons..." and also refers to w.c. no. 184 : "Congrès de Milan – De Divina Proportione", 16, Liste des écrits, 1951; Leonardo, vol. 1, no. 3, Pergamon Press, 1969, pp. 313-317



199

Nuclear fission

Paris 1948 - Oil - 23 x 28 cm

Exhibitions

- 1949 Pevsner, Vantongerloo, Bill, Zurich
- 1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau
- 1953 Omaggio a Georges Vantongerloo, Rome
- 1961 Georges Vantongerloo zum 75. Geburtstag, Zurich
- 1962 Georges Vantongerloo, London

Illustrations

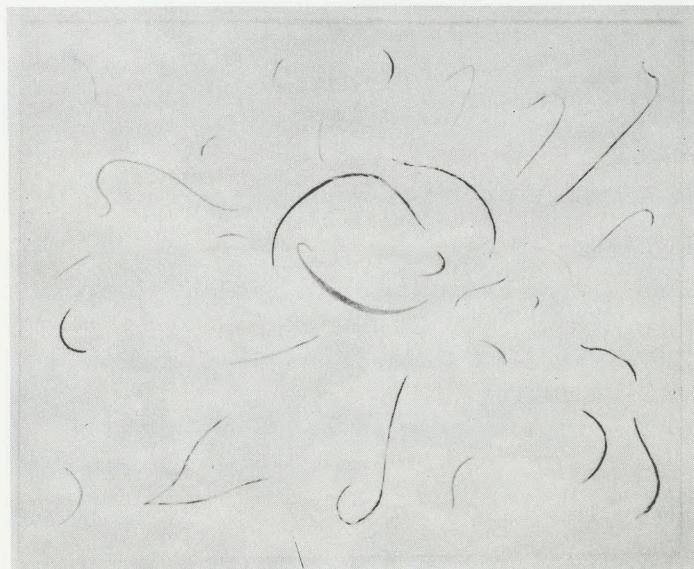
- 1961 cat. Gall. Suzanne Bollag, Zurich
- 1962 cat. Gall. Marlborough, London, p. 31

Collection

Max Bill

Note

Vantongerloo mentions : w.c. no. 199 with : w.c. no. 189 and : w.c. no. 201 in his unpublished text : "... qui sont en couleur sur surface plane, sont des actions et des réactions", in "Dimensions", 5, Liste des Ecrits, 1950





200

Sprout

Paris 1948 - Nickle alloy - 35 x 33 x 12 cm

Exhibitions

- 1966 Georges Vantongerloo Gedächtnisausstellung, Zurich
- 1969 Special Contribution Vantongerloo, Biennale, Nuremberg
- 1972 Georges Vantongerloo, Zurich

201

Radiation of various zones

Paris 1949 - Oil - 34 x 34 cm

Exhibitions

- 1949 Pevsner, Vantongerloo, Bill, Zurich
- 1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau
- 1962 Georges Vantongerloo, London

202

Radiant points

Paris 1949 - Oil - 34 x 24 cm

Collection

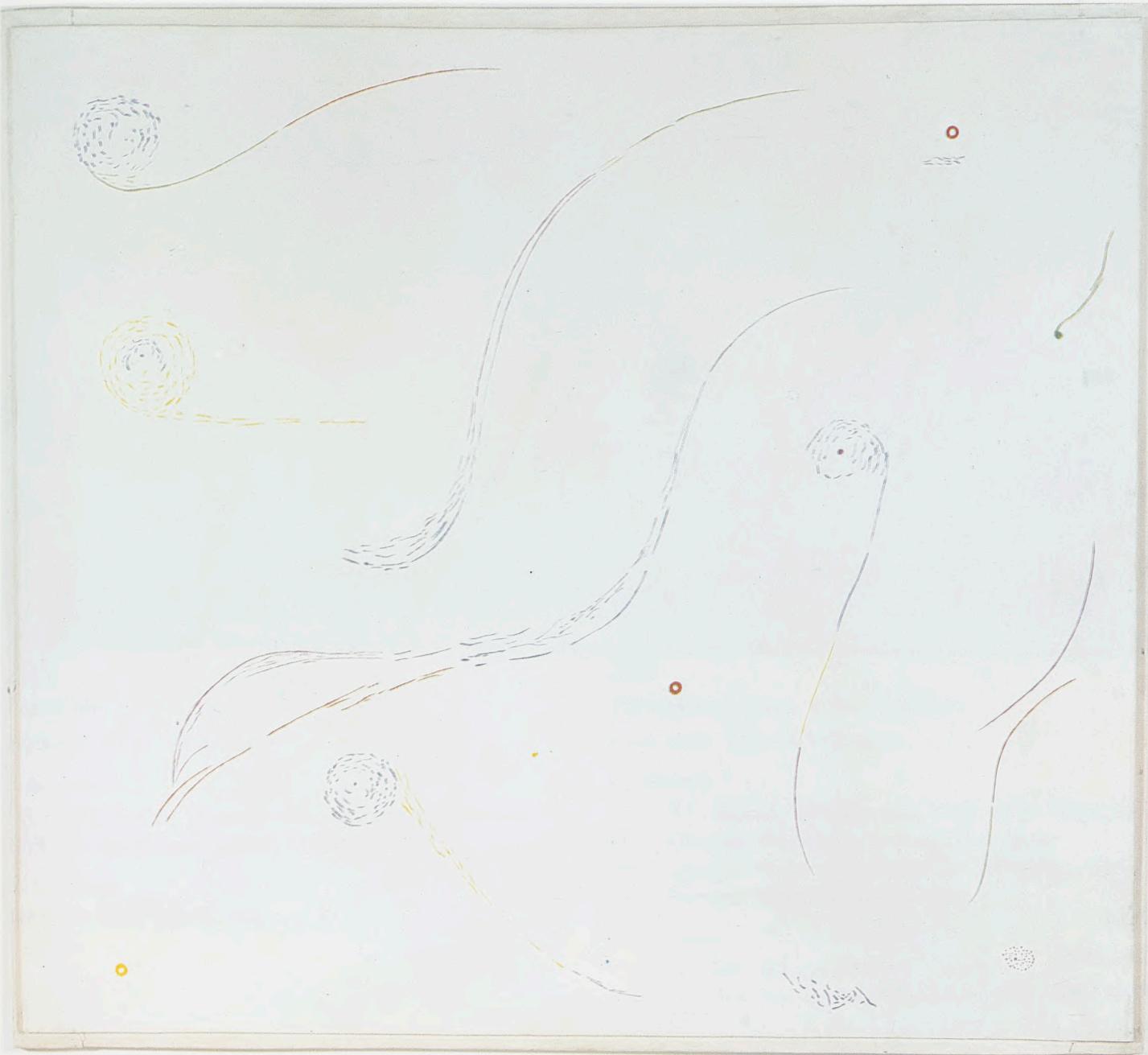
Hilla von Rebay

Illustration

1962 cat. Gall. Marlborough, London, p. 31

Note

W.c. no. 201 is mentioned by Vantongerloo – in an unpublished text – together with w.c. no. 180 and w.c. no. 199 : "... qui sont en couleur sur surface plane, sont des actions et des réactions", in "Dimensions", 5, Liste des Ecrits, 1950



203

Radiant points and group formation

Paris 1949 - Oil - 80 x 72.5 cm

Exhibitions

1972 Georges Vantongerloo, Zurich

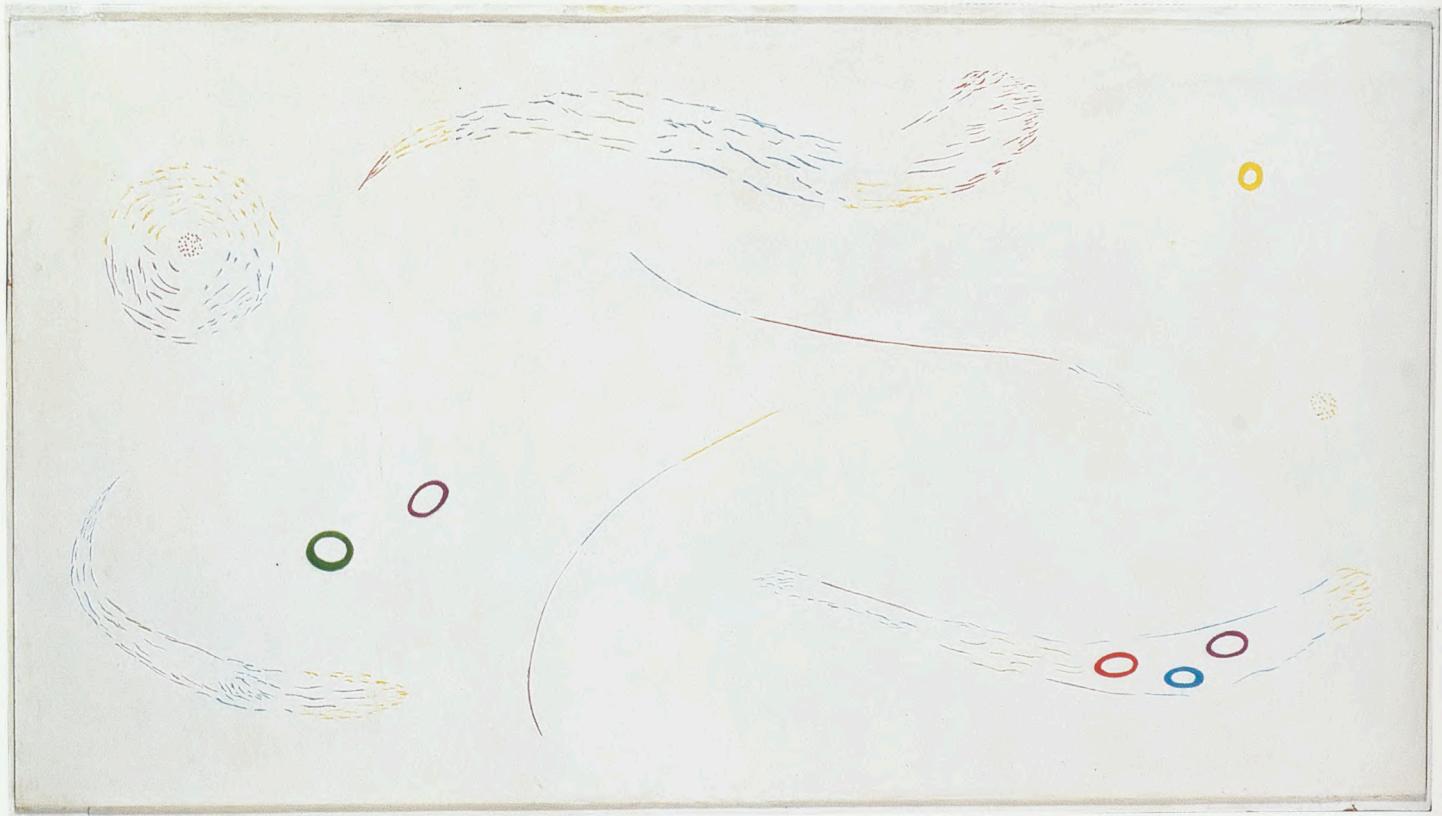
1977 Georges Vantongerloo - Bilder 1937-1949, Zurich

Illustration

1977 cat. Gall. Lopes, Zurich, p. 25, color

Collection

Max Bill



204

Radiation

Paris 1949 - Oil - 92 x 51 cm

Exhibitions

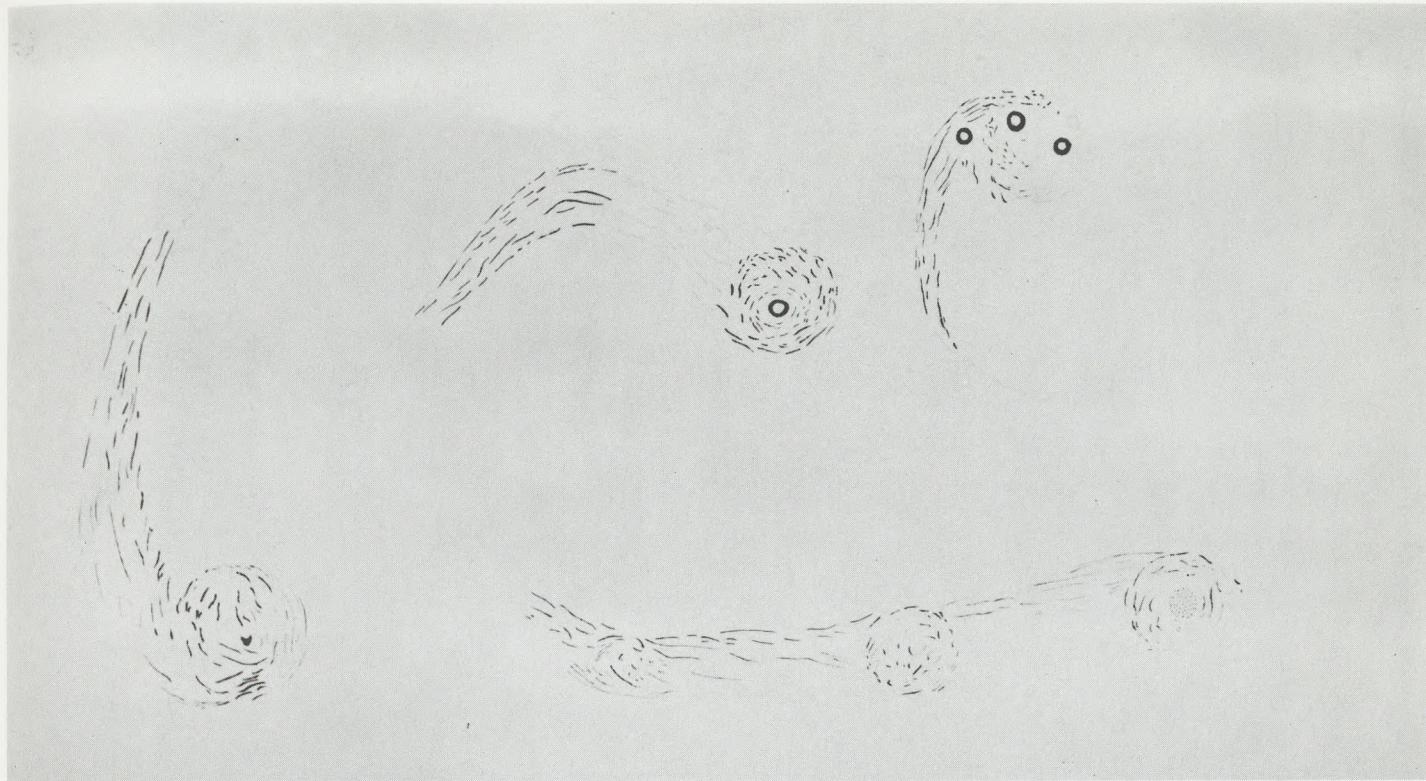
- 1953 Omaggio a Georges Vantongerloo, Rome
- 1966 Georges Vantongerloo Gedächtnisausstellung, Zurich
- 1969 Special Contribution Vantongerloo, Biennale, Nuremberg
- 1971 Masters of Early Constructive Abstract Art, New York
- 1971-72 Georges Vantongerloo, Dusseldorf
- 1972 Georges Vantongerloo, Zurich

Illustrations

- 1971 cat. Gall. Denise René, New York, color
- 1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf, color
- 1972 cat. Gall. Scheidegger & Maurer, "Splitter", no. 6, Zurich

Collections

Gall. Annely Juda, London
National Gallery of Scotland



205

Ensemble

Paris 1949 - Oil - 92 x 51 cm

Exhibitions

1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau
1962 Georges Vantongerloo, London

Illustration

1962 cat. Gall. Marlborough, p. 31

206

Two space zones action-reaction

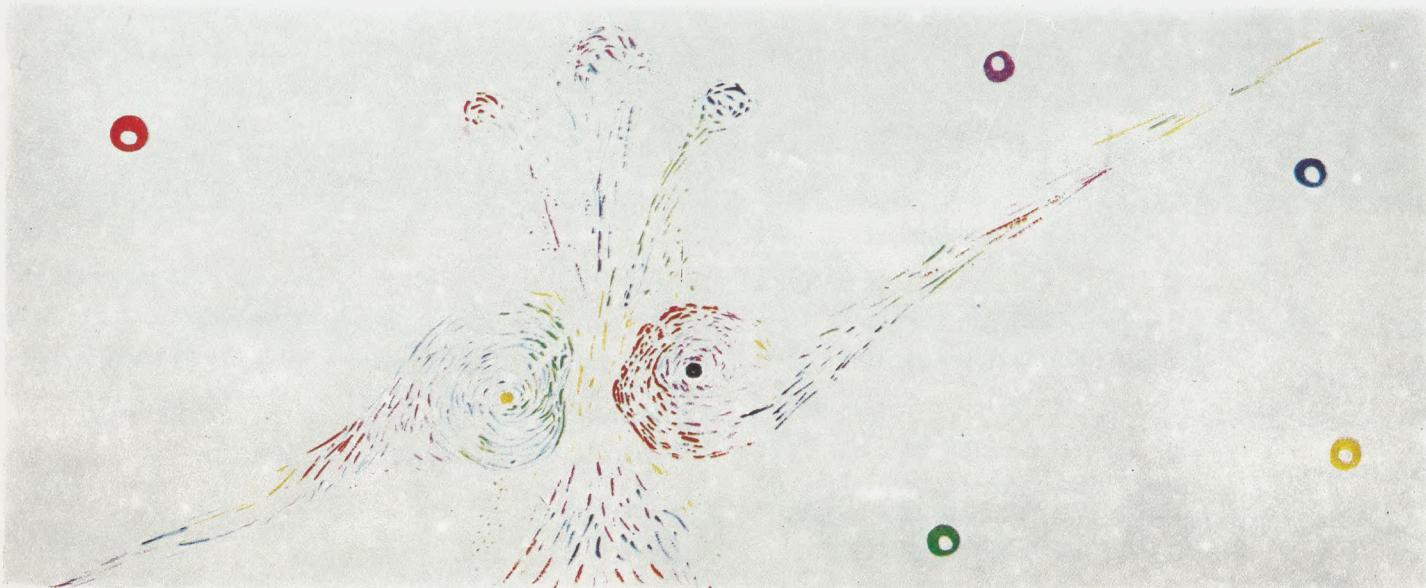
Paris 1949 - Oil - 98 x 40 cm

Exhibitions

1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau
1953 Omaggio a Georges Vantongerloo, Rome
1961 Georges Vantongerloo zum 75. Geburtstag, Zurich
1962 Georges Vantongerloo, London

Illustrations

1961 cat. Gall. Suzanne Bollag, Zurich
1962 cat. Gall. Marlborough, London, p. 32, color
1971 Robho, no. 5/6, Paris, p. 43 (wrong title, wrong date, wrong dimensions)





207

Attraction

Paris 1949 - Oil - 80 x 70.5 cm

Exhibitions

1951 Bill, Bissier, Vantongerloo, Freiburg im Breisgau

1966 Georges Vantongerloo Gedächtnisausstellung,
Zurich

1971 Georges Vantongerloo, Zurich

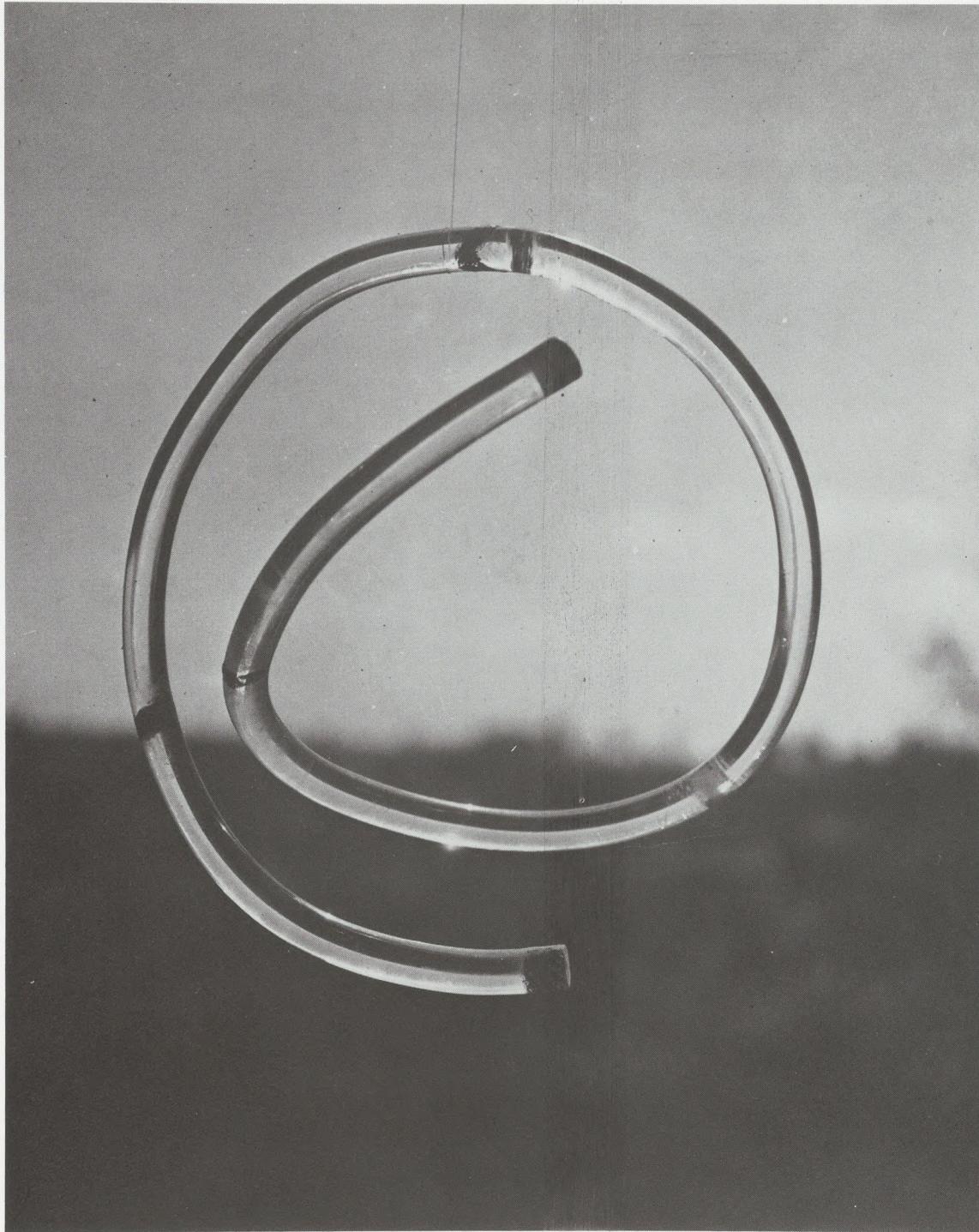
1977 Georges Vantongerloo - Bilder 1937-1949, Zurich

Illustration

1966 cat. Gall. Suzanne Bollag, Zurich

Collection

Binia Bill



208

Colors in space

Paris 1949 - Plexiglass - 8 x 8 x 4 cm

Collection

Aja Petzold-Müller

209

Radiation

Paris 1949 - Plexiglass - 5 x 6 x 7 cm (model)

210

Six colors in space

Paris 1950 - Plexiglass - (20)³ cm

Exhibitions

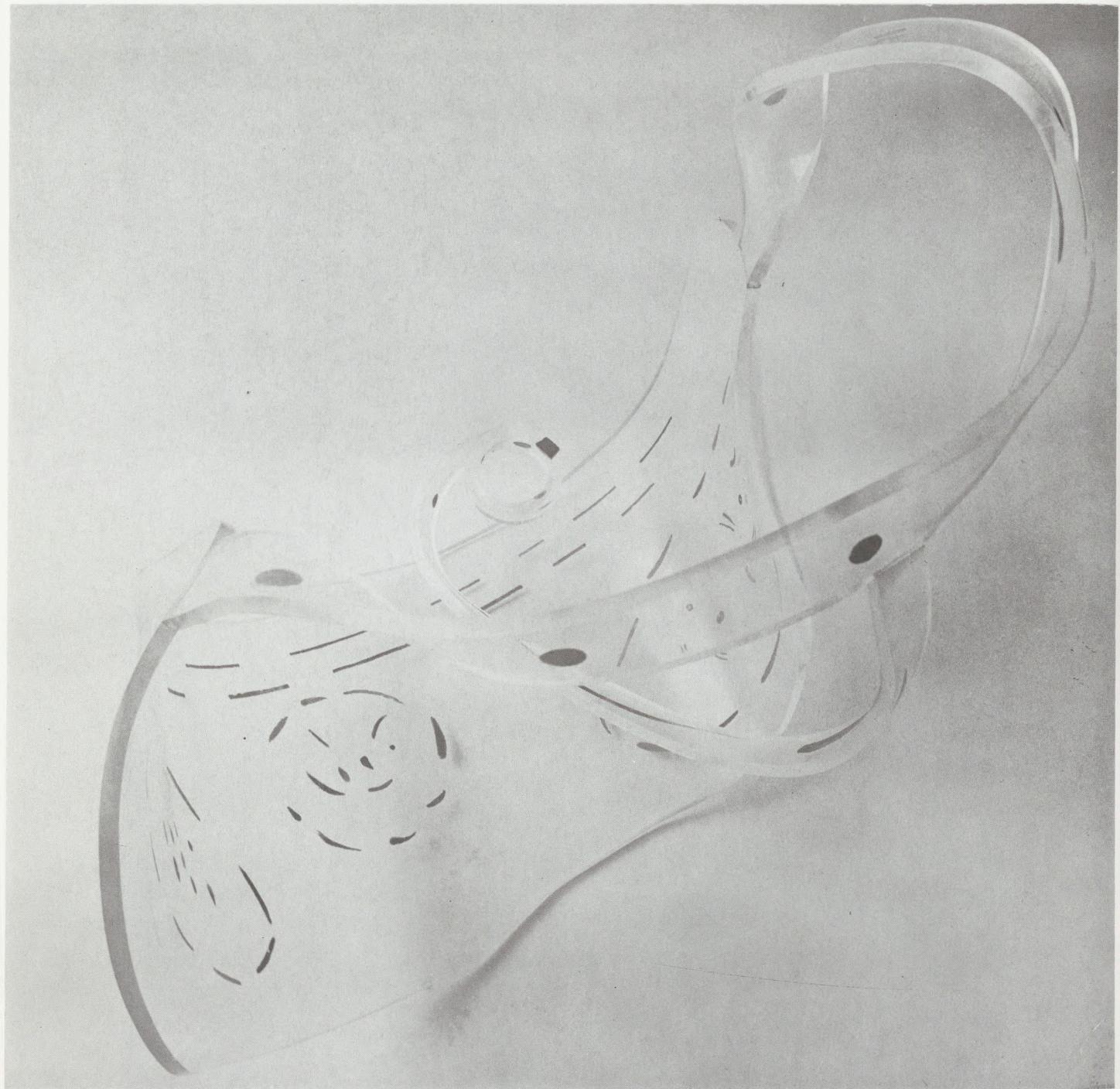
1961 Georges Vantongerloo zum 75. Geburtstag, Zurich
1962 Georges Vantongerloo, London

Illustrations

1961 cat. Gall. Suzanne Bollag, Zurich

1962 cat. Gall. Marlborough, London, p. 33

1966 U. Apollonio "E Morto Georges Vantongerloo",
Casabella 301, Milan, fig. 19



1966 ed. Anthony Hill "Data - Directions in Art, Theory and Aesthetics", Faber & Faber, London
1968 Georges Vantongerloo, "Symétrie et Proportion", Leonardo, vol. 1, no. 3, Pergamon Press, pp. 313-317
1972 cat. Gall. Scheidegger & Maurer, "Splitter", no. 6, Zurich, title page

Note

Texts by Vantongerloo on w.c. no. 210
"Dimensions", 5, Liste des Ecrits, 1950
"Congrès de Milan - De Divina Proportione", 16, Liste des Ecrits, 1951
"Percevoir", 33, Liste des Ecrits, 1957

210

Transformation by rotation

211

Forms and colors in space

Paris 1950 - Plexiglass - 58 x 52.5 x 40 cm

Exhibition

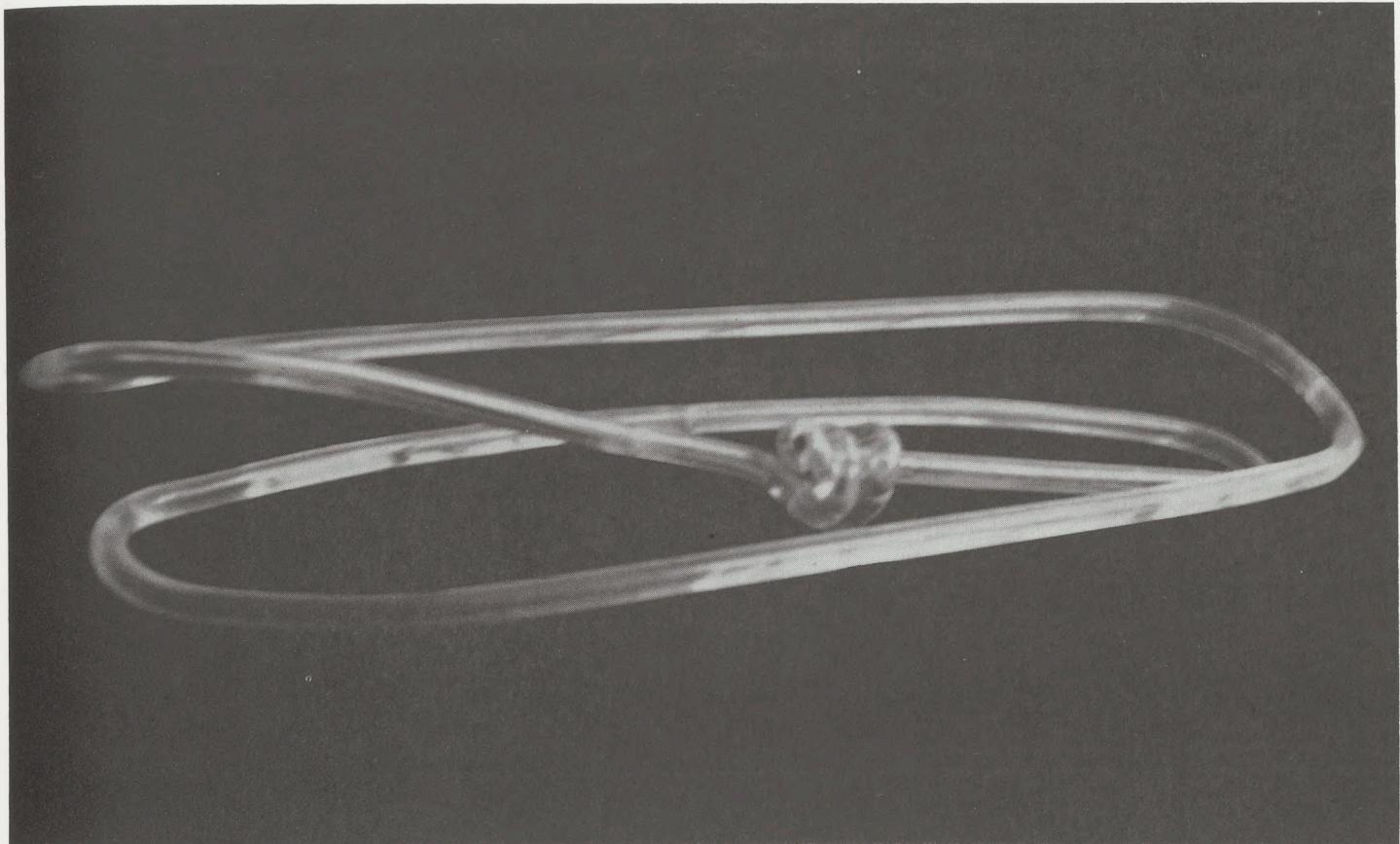
1962 Georges Vantongerloo, London

Illustrations

1957 Spirale, 4, Bern
1962 cat. Gall. Marlborough, London, p. 33

Collection

Max Bill



212

Ring and elliptic

Paris 1950 - Plexiglass - 57 x 20 x 8 cm

Exhibition

1954 Vantongerloo Latest Works. Matière Plastique.
Glarner Relational Paintings. Latest Works,
New York

213

Radio-magnetic

Paris 1950 - Plexiglass - 35 x 24 x 24 cm



214

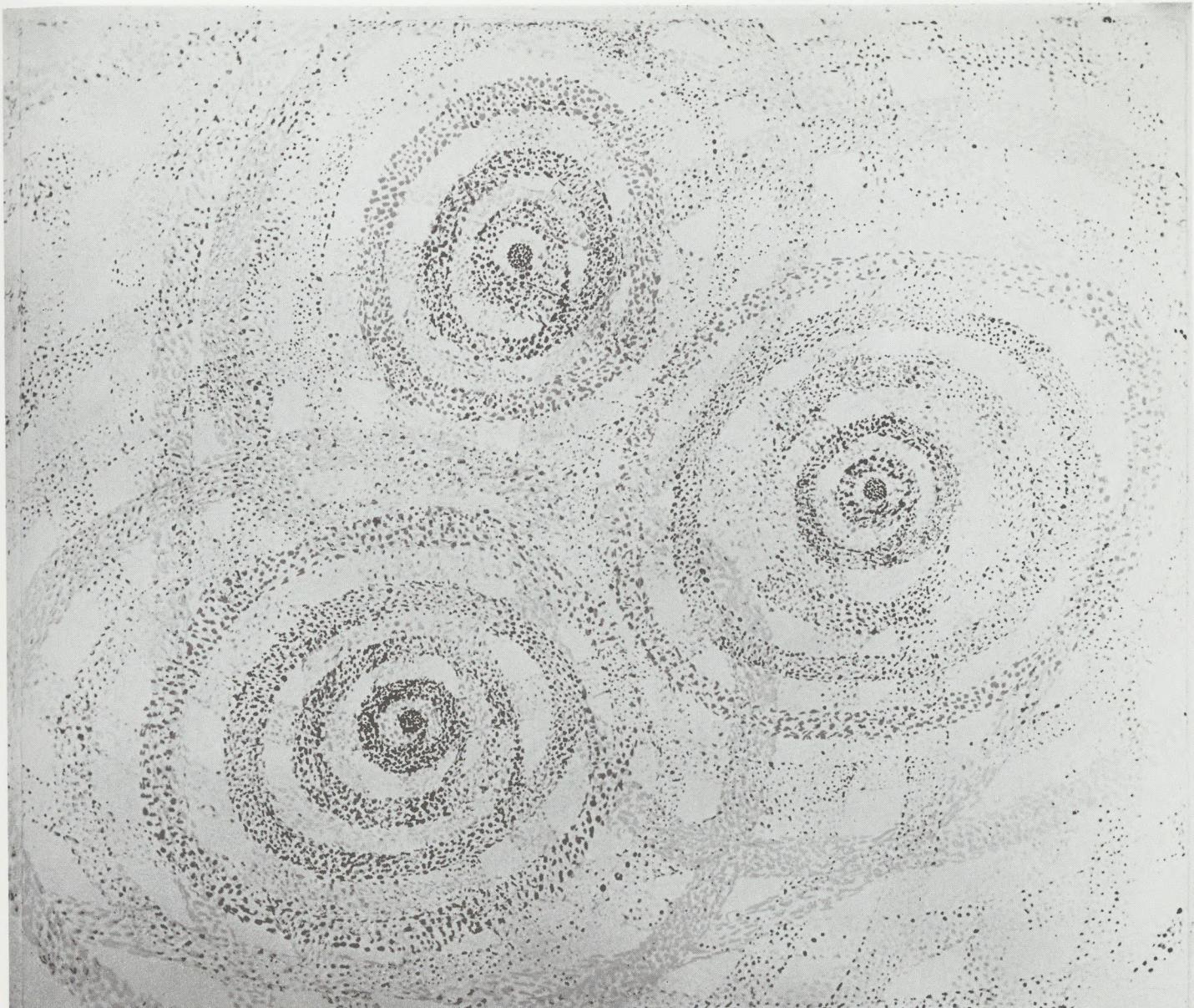
Cocoon, chrysalis, embryonic
Paris 1950 - Plexiglass - 10 x 13 x 8 cm

Exhibitions

1961 Georges Vantongerloo zum 75. Geburtstag, Zurich
Brussels, 1953 & in Spirale 3, Bern, 1954
1962 Georges Vantongerloo, London

Illustrations

1952 Max Bill "De la Surface...", XX^e Siècle, Paris;
Brussels, 1953 & in Spirale, 3, Bern, 1954
1961 cat. Gall. Suzanne Bollag, Zurich
1962 cat. Gall. Marlborough, London, p. 34
1968 Georges Vantongerloo, "Symétrie et Proportion",
Leonardo, vol. 1, no. 3, Pergamon Press
1968 ed. Anthony Hill, "Data - Directions in Art,
Theory and Aesthetics", Faber & Faber, London



215

Formation of matter

Paris 1951 - Oil - 40 x 46 cm

Exhibitions

1953 Georges Vantongerloo, New York
1960 Konkrete Kunst, Zurich

Illustrations

1960 cat. Helmhaus, Zurich, p. 37, fig. 84
1966 Margit Staber "Konkrete Kunst", Serielle Manifeste, Manifest 11, Ed. Galerie Press, St. Gallen, p. 8

Collection

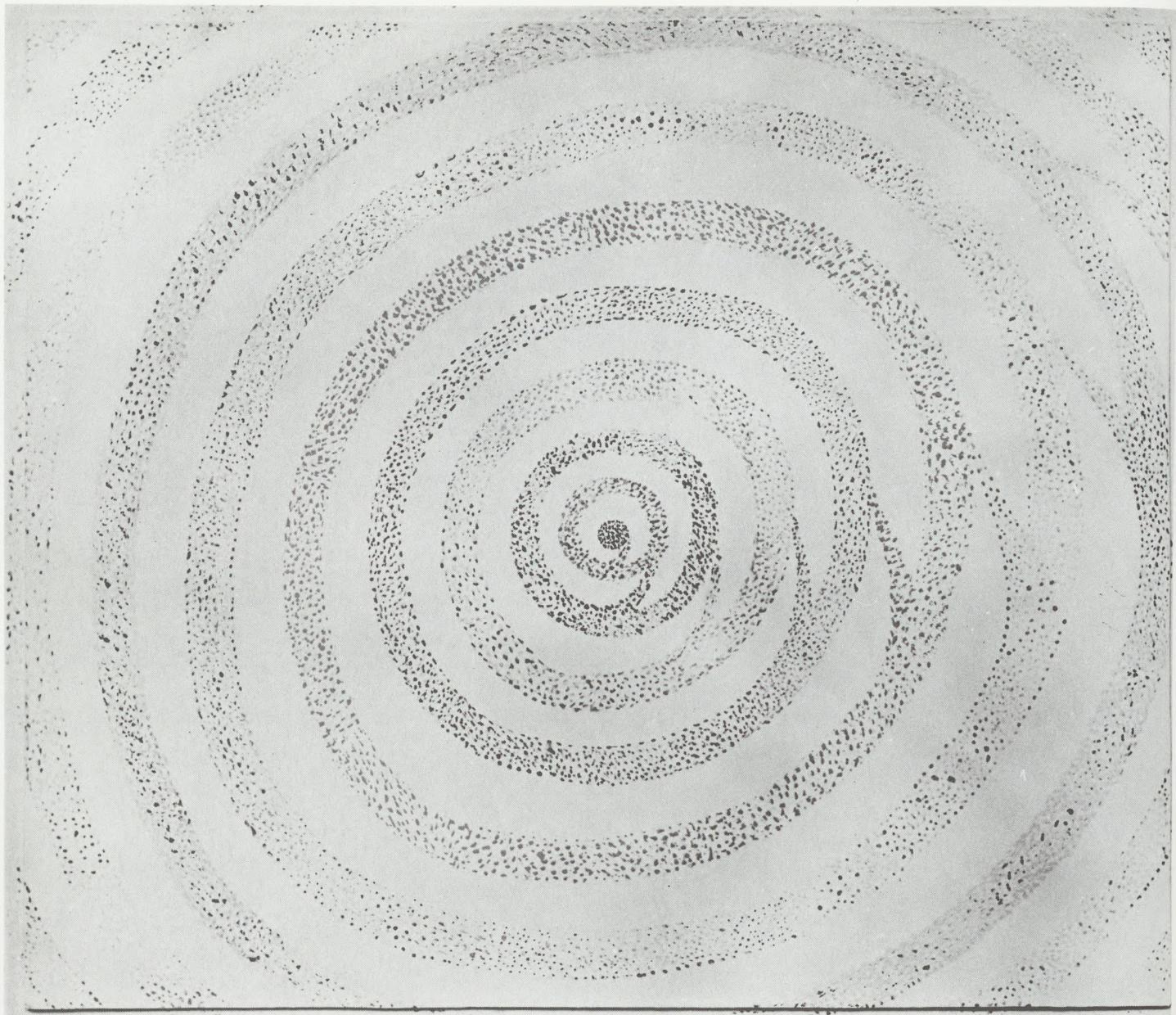
Lillian Florsheim, Chicago

Note

Vantongerloo's comment on w.c. no. 214
"Congrès de Milan - De Divina Proportione", 16,
Liste des Ecrits, 1951
"Percevoir", 33, Liste des Ecrits, 1957, p. 1

214

Transformation by rotation



216

Formation and radiation

Paris 1951 - Oil - 40 x 46 cm

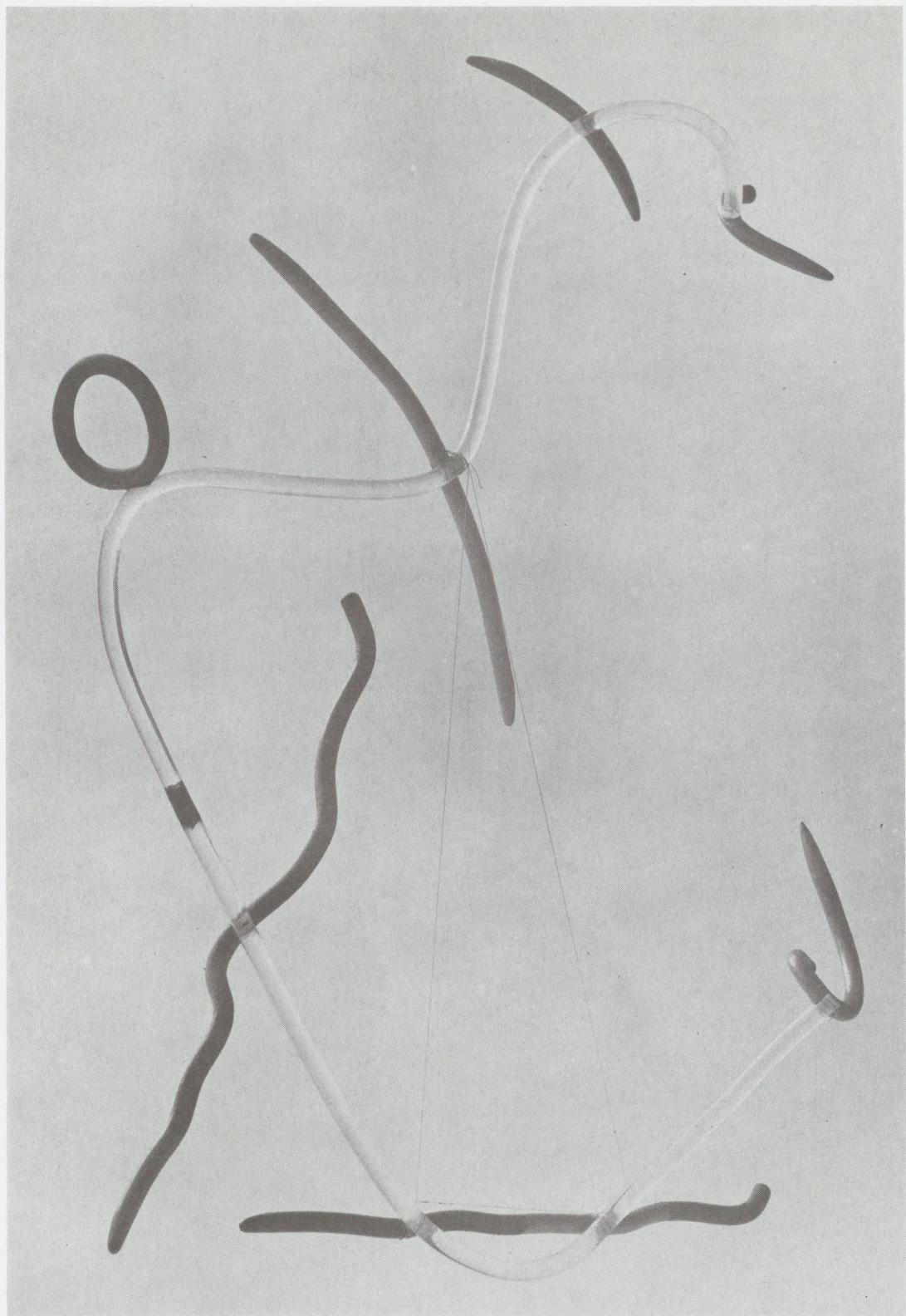
Exhibitions

1949 Sao Paulo (according to G.V.)

1953 Omaggio a Georges Vantongerloo, Rome

Collection

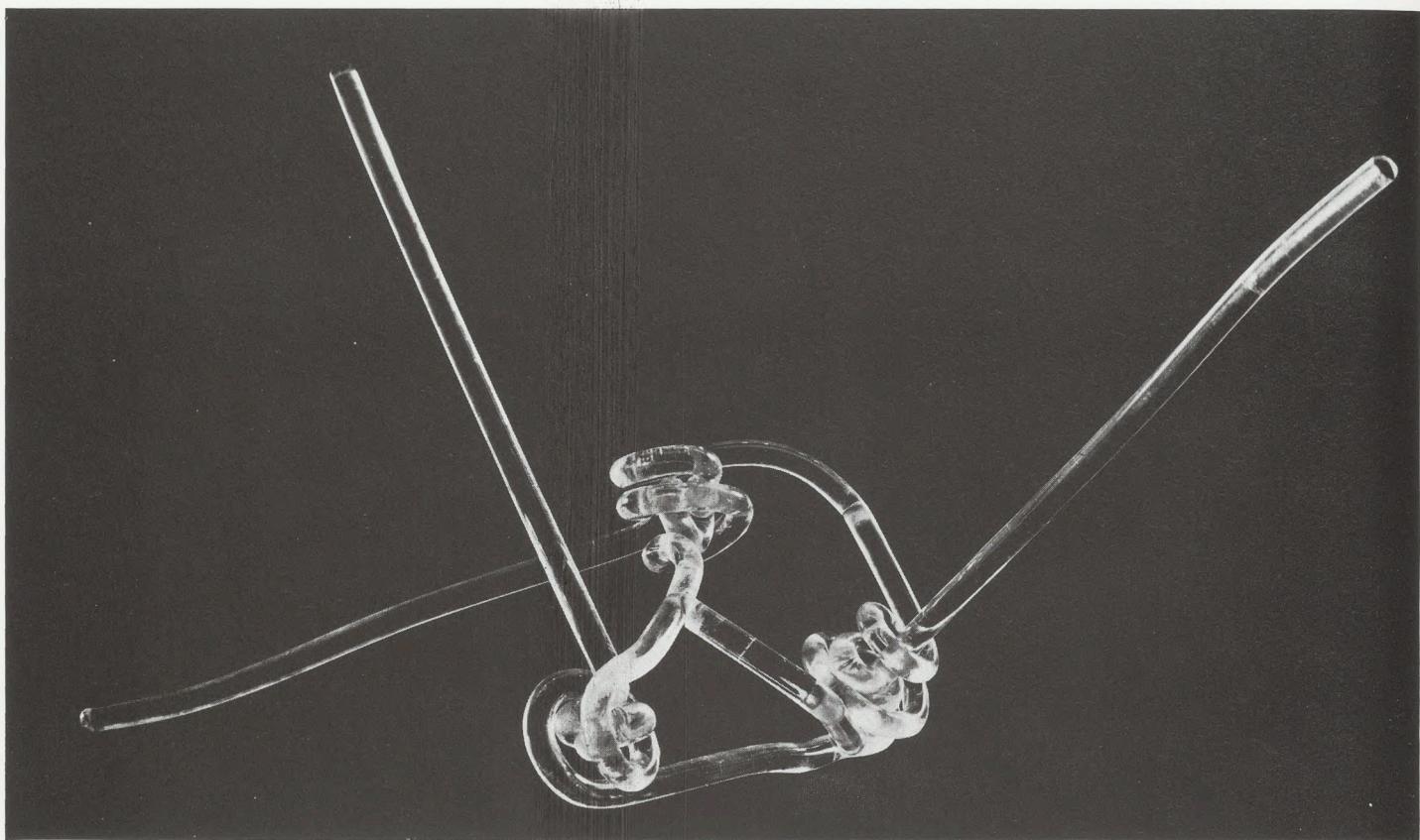
Margherita Simonelli, Sao Paulo



217

Colors in Space

Paris 1951 - Plexiglass and oil - 75 x 65 x 45 cm
according to the project from 1948, w.c. no. 196



218

Variable coordinates (undulatory)

red, green and violet points

Paris 1951 - Plexiglass - 39 x 70 x 29 cm

Exhibition

1962 Georges Vantongerloo, London

Illustrations

1962 cat. Gall. Marlborough, London, p. 34

1966 Emiel Bergen "Georges Vantongerloo", Bulletin 4,
The Royal Museums of Fine Arts in Belgium
p. 293

1970 Emiel Bergen "Georges Vantongerloo", Výtvarné
Umení, 4, Prague

21

Ma

Par

35

Exh

195

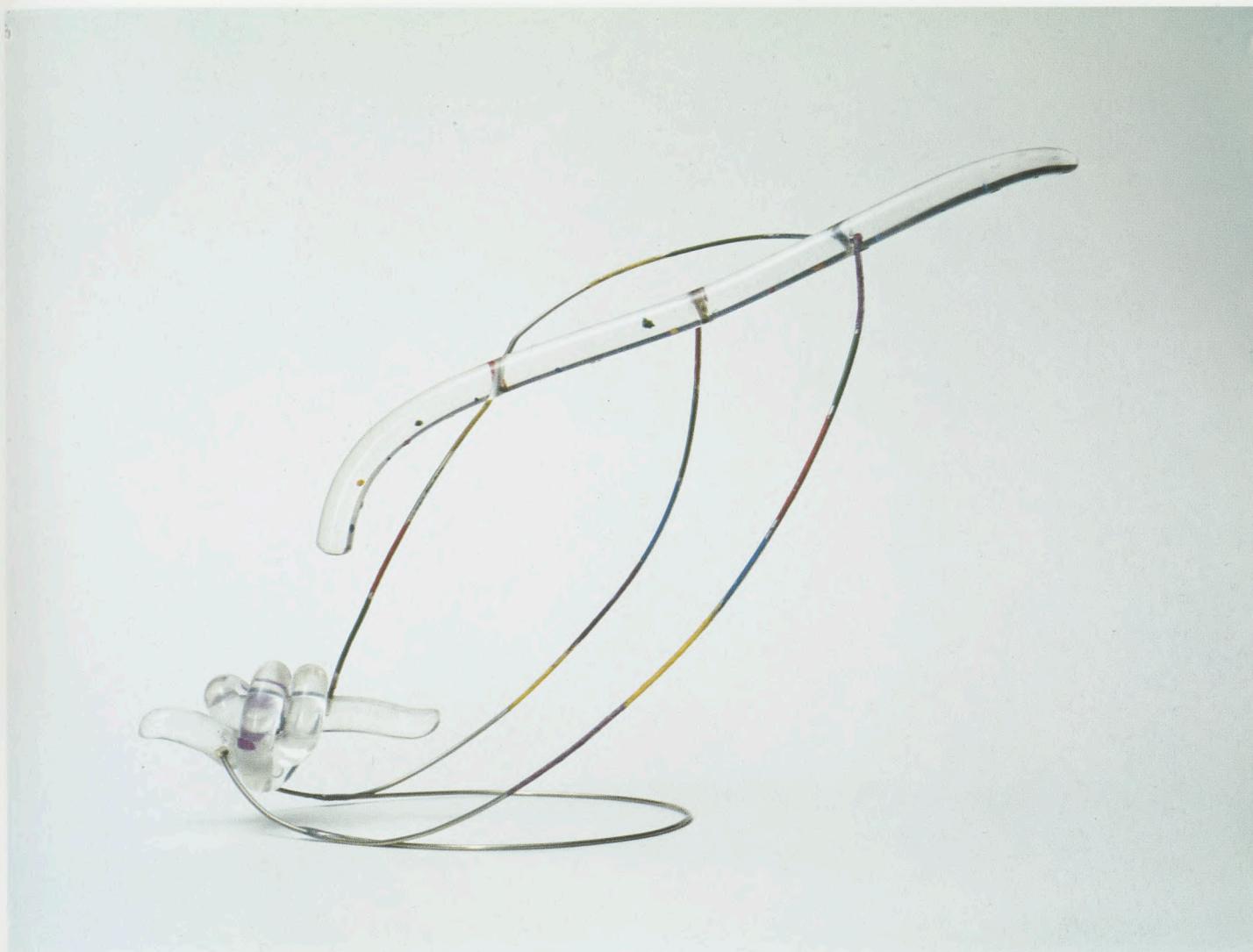
196

197

197

Illu

197



219

Magnetic field

Paris 1951 - Plexiglass (colored) and nickle wire
35 x 26 x 15 cm

Exhibitions

- 1954 Vantongerloo Latest Works. Matière Plastique.
Glarner Relational Paintings. Latest Works,
New York
- 1966 Georges Vantongerloo Gedächtnisausstellung,
Zurich
- 1971-72 Georges Vantongerloo, Dusseldorf
- 1972 Georges Vantongerloo, Zurich

Illustration

- 1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf



220

A finite in the infinite

Paris 1951 - Plexiglass - 25 x 19 x 8 cm

Exhibitions

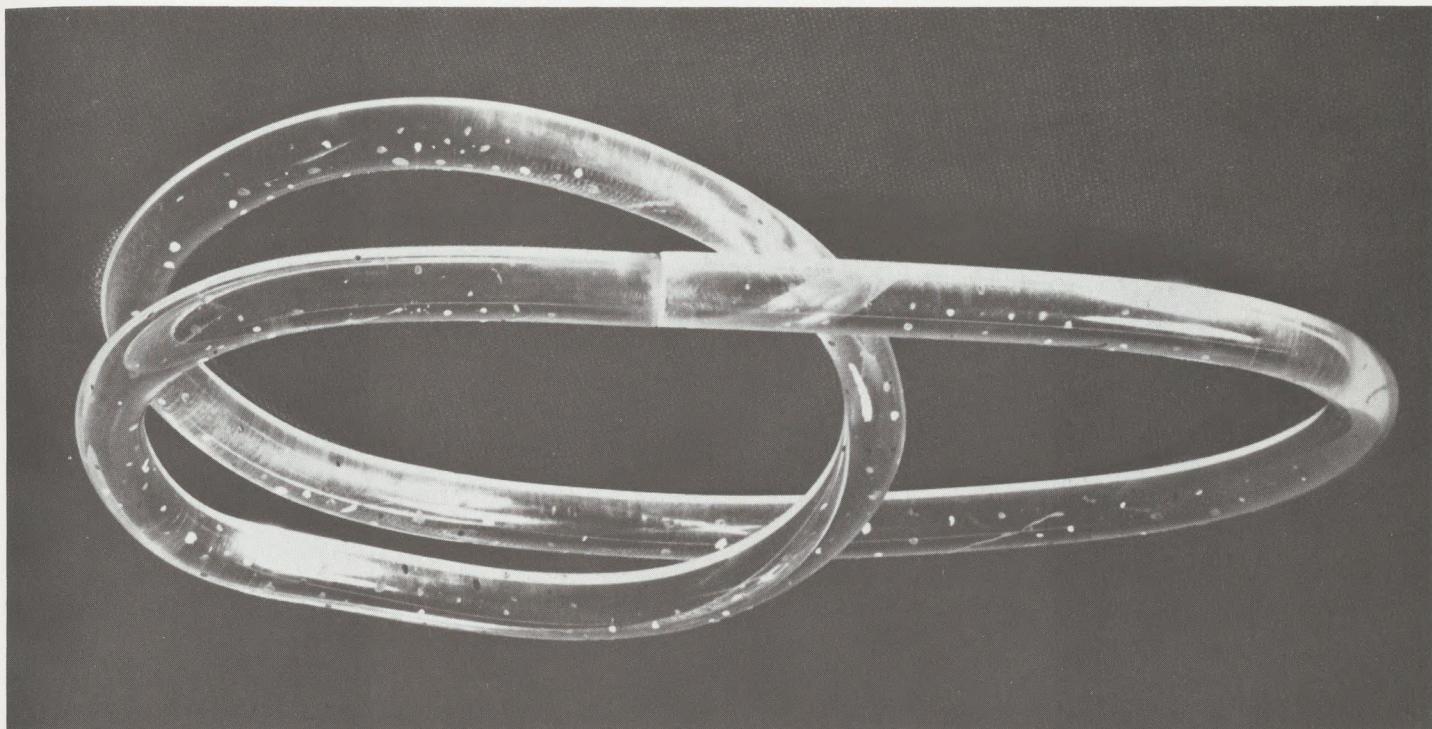
1966 Georges Vantongerloo Gedächtnisausstellung,
Zurich

1969 Special Contribution Vantongerloo, Biennale,
Nuremberg

1971-72 Georges Vantongerloo, Dusseldorf
1972 Georges Vantongerloo, Zurich

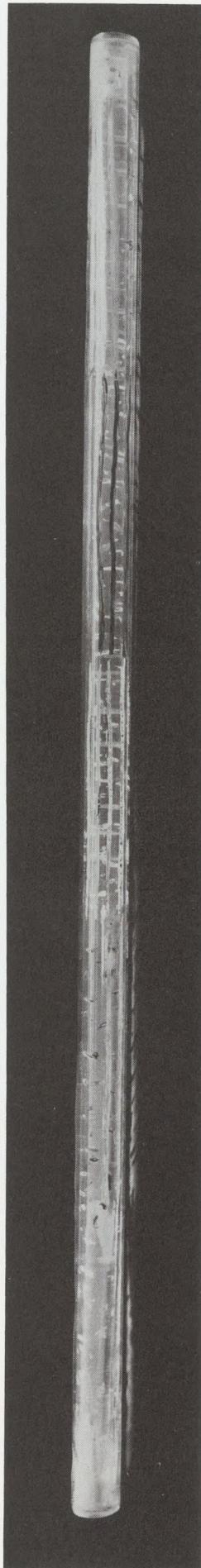
Illustrations

1962 cat. Gall. Marlborough, London, p. 35
1966 cat. Gall. Suzanne Bollag, Zurich



1966 U. Apollonio, "E Morto Georges Vantongerloo",
Casabella 301, Milan, fig. 20
1967 Werk, no. 6, Winterthur, p. 357
1971 cat. Gall. Denise René/Hans Mayer, Dusseldorf
1972 cat. Gall. Scheidegger & Maurer, "Splitter", no. 6,
Zurich

221
Refractive milieu
Paris 1951 - Plexiglass - 24 x 12 x 5 cm
Exhibitions
1954 Vantongerloo Latest Works. Matière Plastique.
Glarner Relational Paintings. Latest Works,
New York
1962 Georges Vantongerloo, London



222

Refraction

Paris 1952 - Plexiglass-colors - 5 x 135 cm

Exhibition

1962 Georges Vantongerloo, London

Illustration

1962 cat. Gall. Marlborough, London, p. 35

Collection

Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris



223

Electro-magnetic (atmospheric zones) phenomena
Paris 1952 - Oil - 25 x 40 cm

Exhibitions

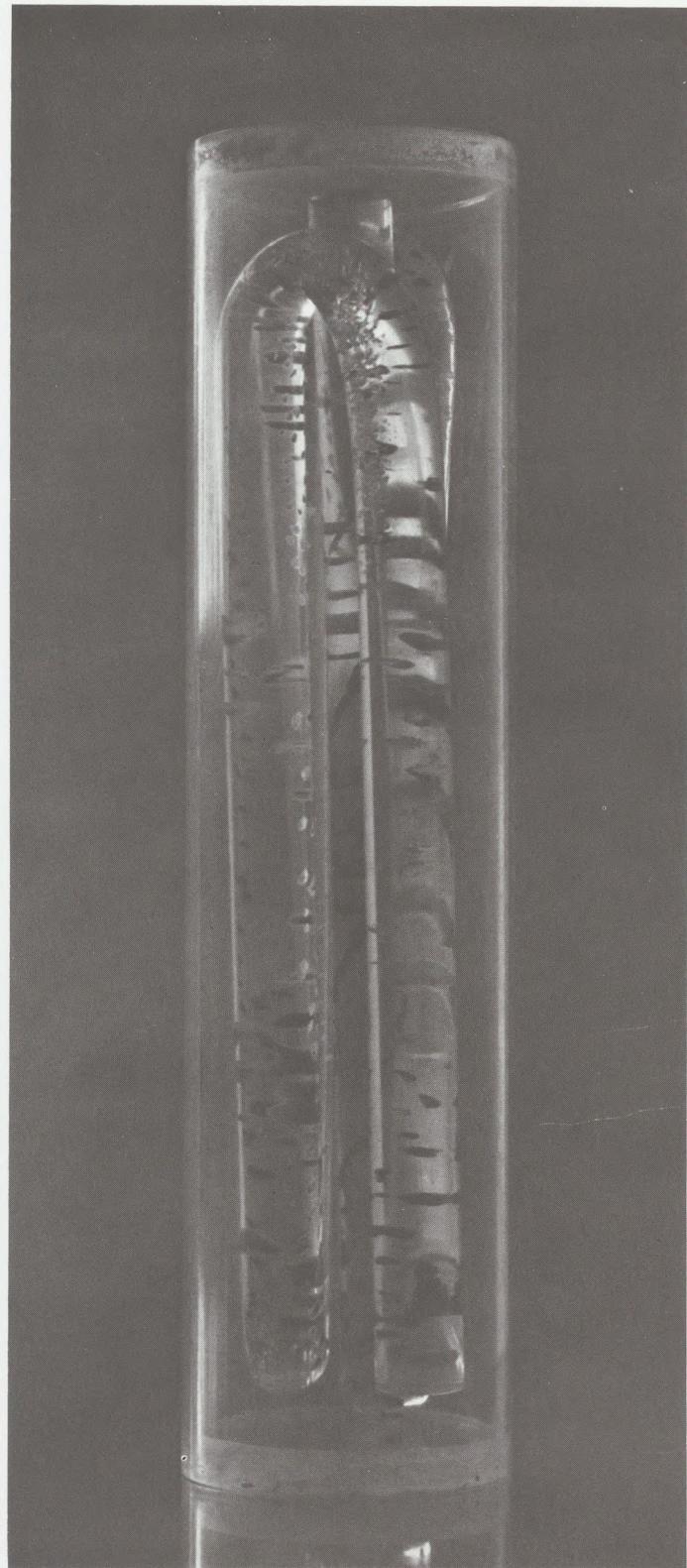
1961 Georges Vantongerloo zum 75. Geburtstag,
Zurich
1962 Georges Vantongerloo, London

Illustrations

1961 cat. Gall. Suzanne Bollag, Zurich
1962 cat. Gall. Marlborough, London, p. 36

Collection

Max Bill



224

Color by refraction

Paris 1952 - Plastic - 20.5 x 5 cm

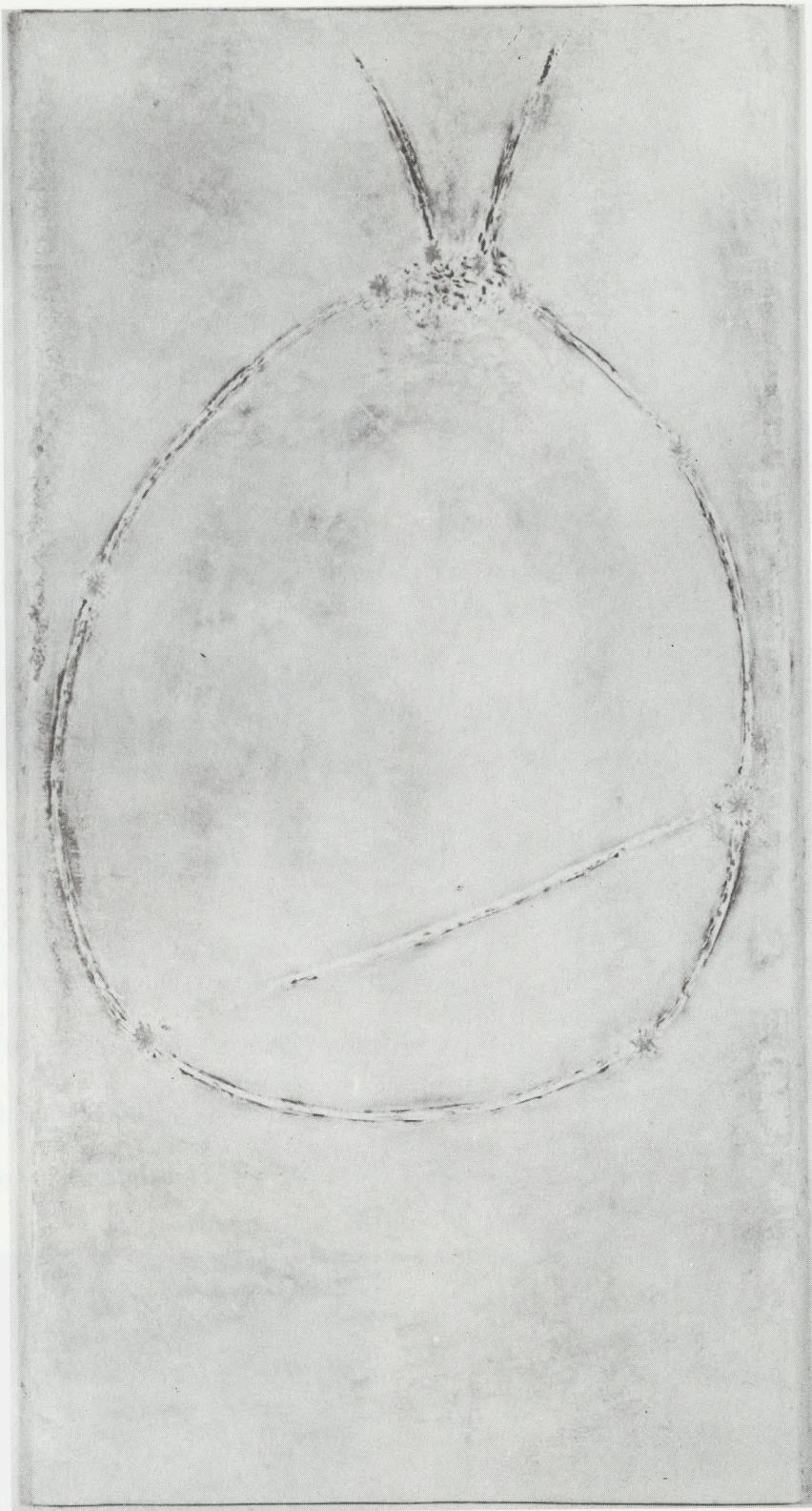
Exhibitions

1954 Vantongerloo Latest Works. Matière Plastique.
Glarner Relational Paintings. Latest Works,
New York

1962 Georges Vantongerloo, London

Illustration

1962 cat. Gall. Marlborough, London, p. 36



227

A member of our galaxy
Paris 1952 - Oil - 45 x 25.5 cm

Illustration

1970 Emiel Bergen "Georges Vantongerloo", Výtvarné
Umení, 4, Prague, fig. 175

Collection

Georges Baines, Antwerp



225

Energy of the universe

Paris 1952 - Oil on masonite - 82 x 22.5 cm

Exhibitions

- 1953 Omaggio a Georges Vantongerloo, Rome
- 1961 Georges Vantongerloo zum 75. Geburtstag, Zurich
- 1966 Georges Vantongerloo Gedächtnisausstellung, Zurich
- 1973 The Non-Objective World 1914-1955, London, Austin (Texas) & Basel
- 1974 Vordemberge-Gildewart Remembered, London

Illustrations

- 1961 cat. Gall. Suzanne Bollag, Zurich
- 1973 cat. Gall. Annely Juda, London/University Art Museum, Austin/Gall. Liatowitsch, Basel
- 1974 cat. Gall. Annely Juda, London, p. 147

Collections

- James H. Clark, Dallas
- Antonina Gmurzynska, Cologne

226

Radio-activity

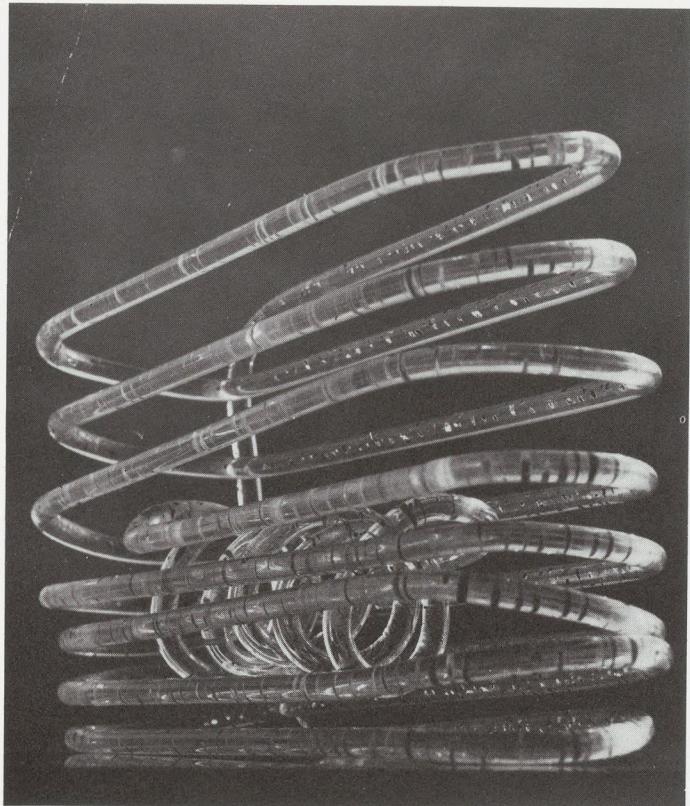
Paris 1952 - Oil - 95 x 66 cm

Exhibition

- 1962 Georges Vantongerloo, London

Illustration

- 1962 cat. Gall. Marlborough, London, p. 37



228

Space segment

Paris 1953 - Plastic, colors - 22 x 13 x 8 cm

Exhibition

1962 Georges Vantongerloo, London

Illustrations

1962 cat. Gall. Marlborough, London, p. 37

1968 ed. Anthony Hill "Data - Directions in Art, Theory and Aesthetics", Faber & Faber, London

229

Formation of a body

Paris 1953 - Plastic resin - 37 x 11 x 11 cm

230

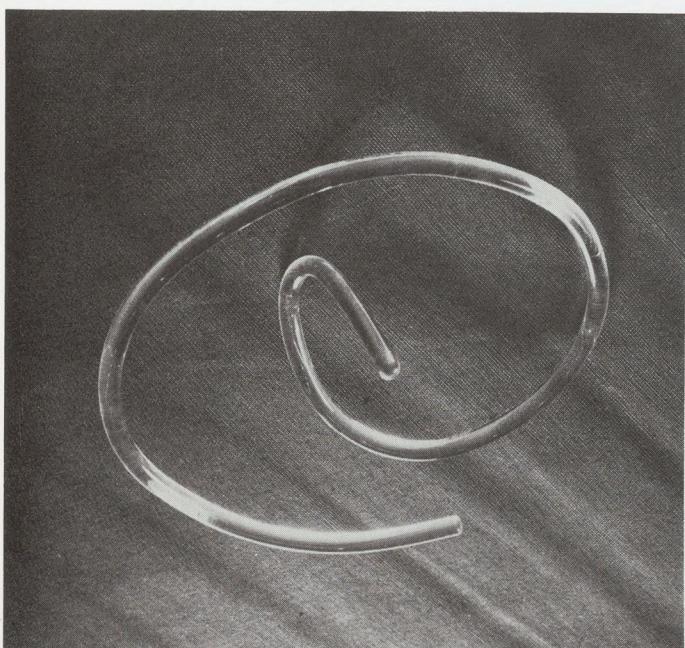
A continuity

Paris 1953 - Plastic resin - 9 x 8 x 7 cm

231

A form

Paris 1953 - Plastic - 7.5 x 6 x 3 cm



232

Circular form

Paris 1953 - Plastic - 16 x 6 cm

Exhibition

1962 Georges Vantongerloo, London

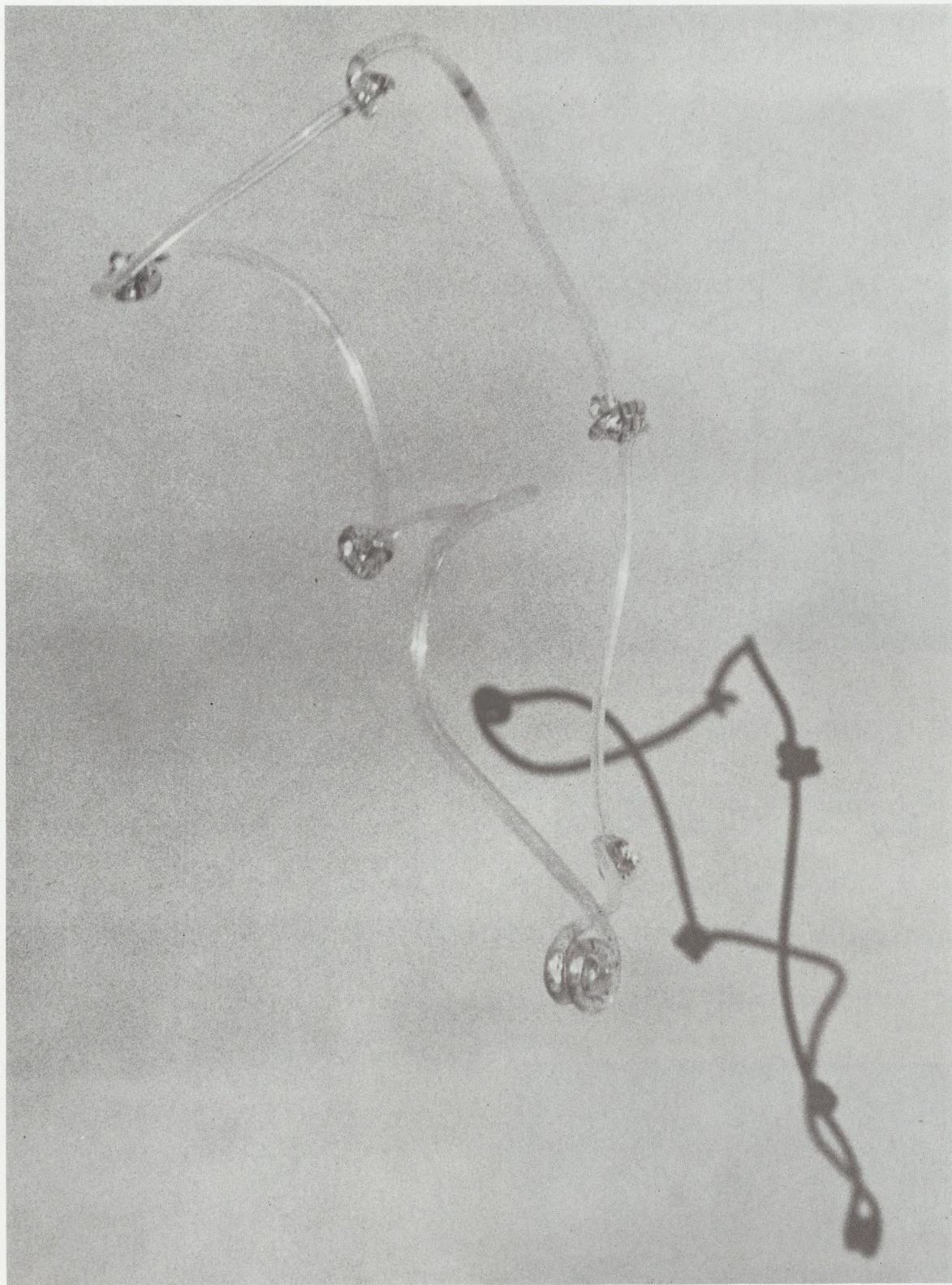
Illustration

1962 cat. Gall. Marlborough, London, p. 37

233

Light and color by refraction

Paris 1953 - Plastic - 5 x 12.2 cm



234

Elements (closed line)

Paris 1954 - Plastic matter - 35 x 35 x 30 cm

Exhibitions

1966 Georges Vantongerloo Gedächtnisausstellung, Zurich

1969 Special Contribution Vantongerloo, Biennale, Nuremberg

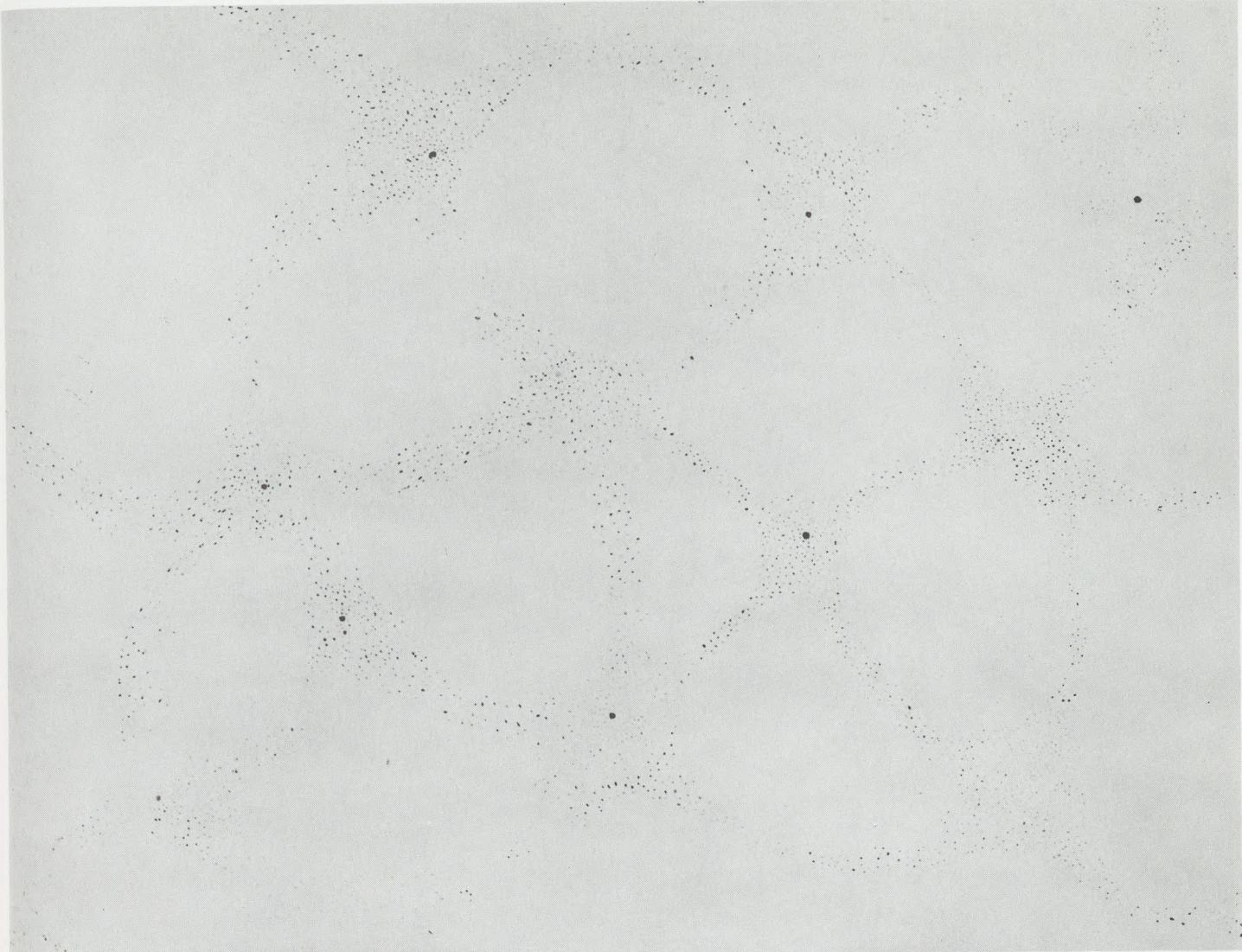
1971 2nd Biennale, Nuremberg
1972 Georges Vantongerloo, Zurich

Illustration

1971 cat. 2nd Biennale Nuremberg, Ed. Dumont, Cologne, p. 242

Collection

Max Bill



235

Radiation

Paris 1954 - Model - 16.3 x 23.4 cm



236

Radiation

Paris 1954 - Oil - 65 x 50 cm

Exhibition

1962 Georges Vantongerloo, London

Illustration

1962 cat. Gall. Marlborough, London, p. 38

Collection

Max Bill

237

Phenomenon

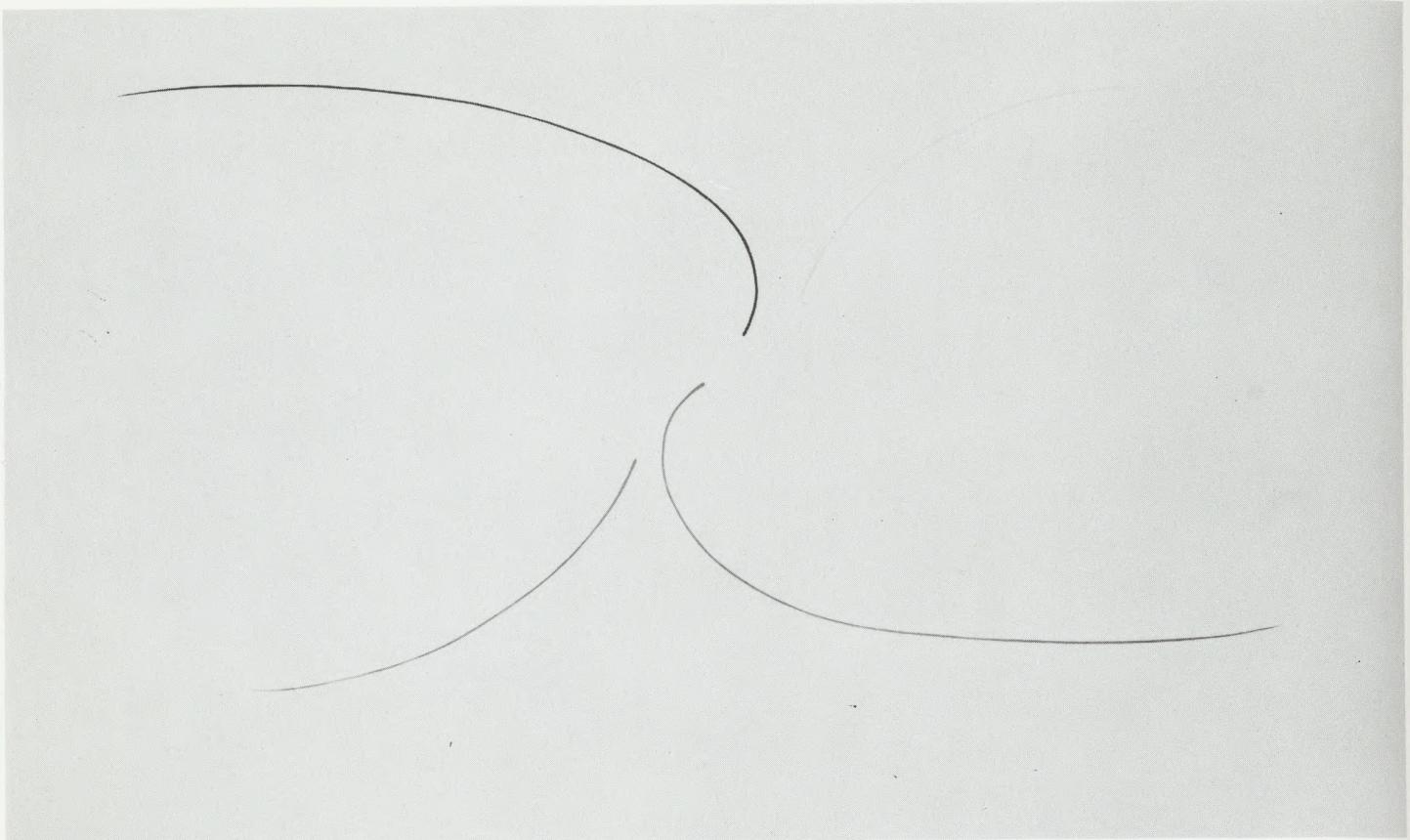
Paris 1954 - Oil - 64 x 43.5 cm

Exhibition

1962 Georges Vantongerloo, London

Illustration

1962 cat. Gall. Marlborough, London, p. 39



238

Attraction - repulsion

Paris 1954 - Oil - 92 x 50 cm

Exhibitions

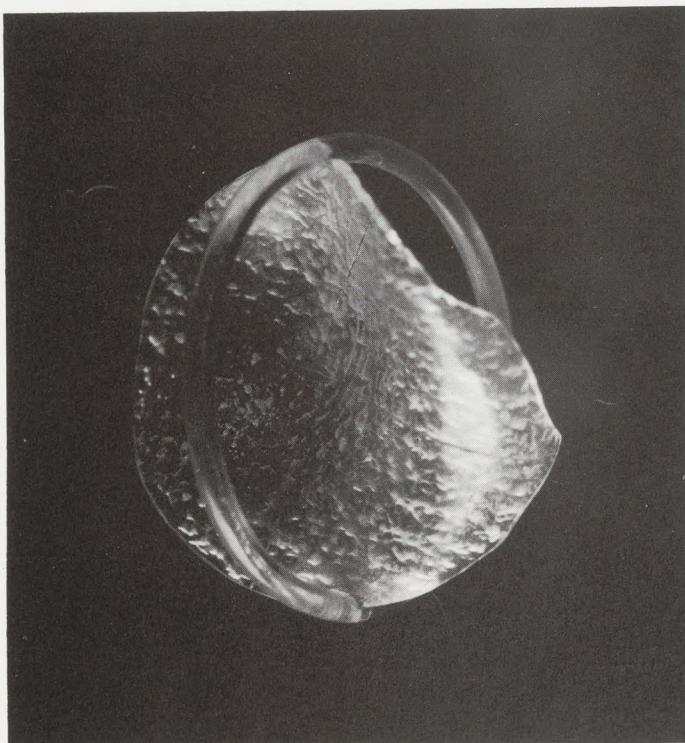
1961 Georges Vantongerloo zum 75. Geburtstag,
Zurich

1962 Georges Vantongerloo, London

Illustrations

1961 cat. Gall. Suzanne Bollag, Zurich

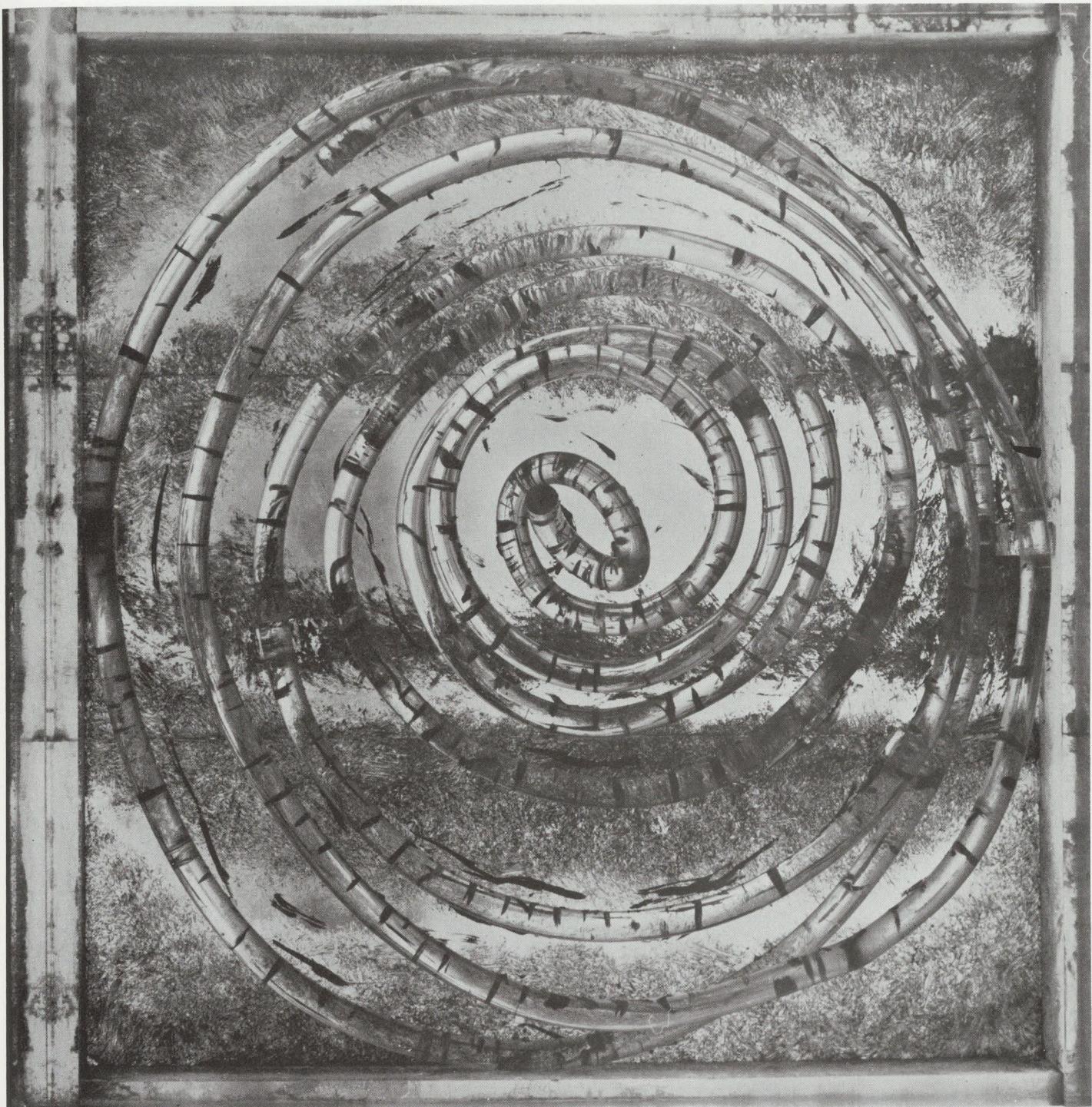
1962 cat. Gall. Marlborough, London, p. 39



239

A circular line on an uneven plane and equidistant
from the center with changeable radii

Paris 1954 - Plastic - ϕ 9,8 cm



240

Undetermined element

Paris 1955 - Plastic, color - 22.5 x 21.5 x 7 cm

Exhibitions

1962 2^e Exposition Internationale de Sculpture Contemporaine, Paris

1962 Georges Vantongerloo, London

Illustrations

1959 Gyula Kosice "Geocultura de la Europa de Hoy / Géoculture de l'Europe d'Aujourd'hui", Ediciones Losange, Buenos Aires, p. 114

1962 cat. Marlborough, London, p. 40

1962 Kenneth Frampton "The Work of Georges Vantongerloo", *Architectural Design*, London, November, p. 543

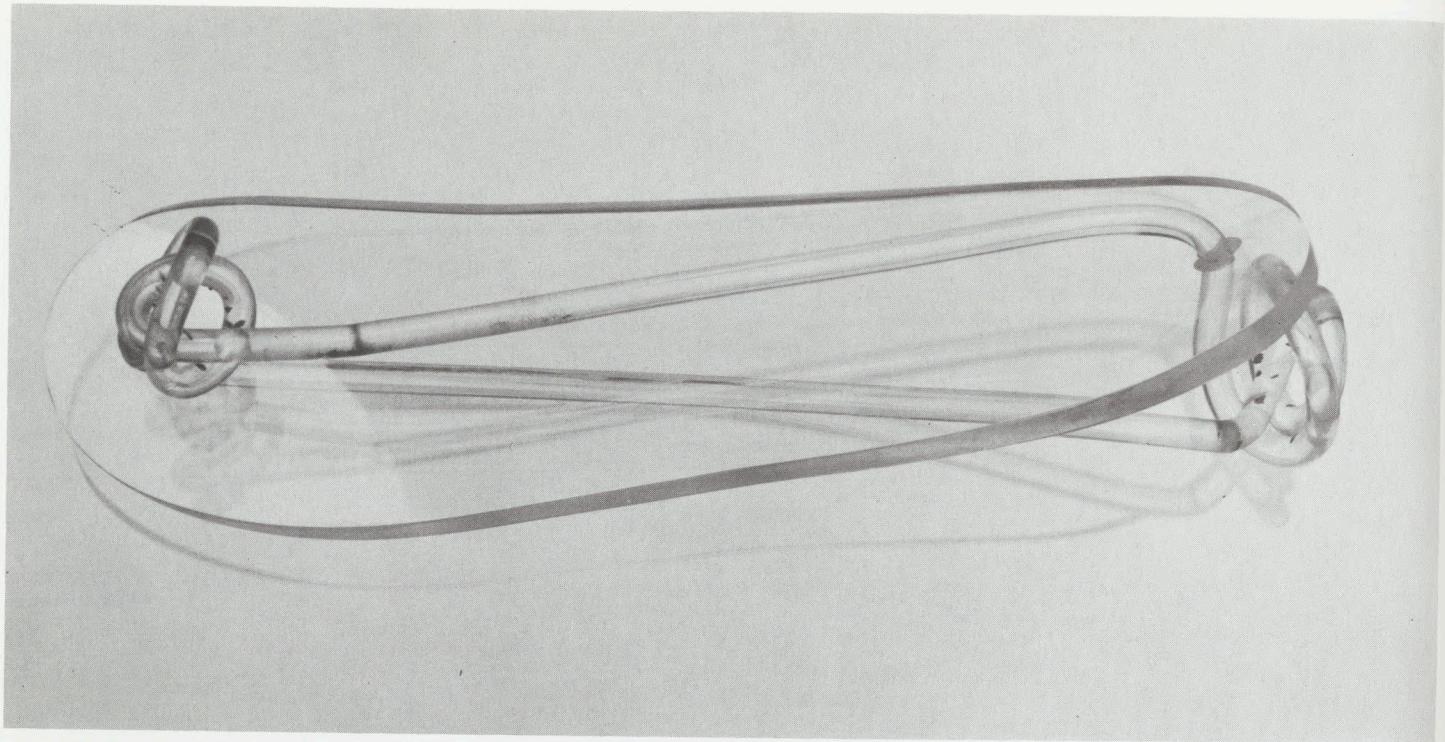
1968 ed. Anthony Hill - "Data Directions in Art, Theory and Aesthetics", Faber & Faber, London

1972 cat. Gall. Scheidegger & Maurer, "Splitter", no. 6, Zurich

1979 Valentina Anker "Max Bill ou la Recherche d'un Art Logique", Ed. L'Age d'Homme, Lausanne, p. 50

Note

Georges Vantongerloo's text concerning w.c. no. 240 in the hitherto unpublished "Percevoir", 33, *Liste des Ecrits*, 1957, p. 2.



241

Two Bodies

Paris 1955 - Plastic, color - 27 x 8 x 5 cm

Exhibitions

1961 Georges Vantongerloo zum 75. Geburtstag,
Zurich

1962 Georges Vantongerloo, London

Illustrations

1969 cat. Gall. Suzanne Bollag, Zurich

1962 cat. Gall. Marlborough, London, p. 40



242

Segment of space

Two bodies in movement

Paris 1956 - Plastic - 28 x 25 x 21 cm

Exhibitions

1969 Special Contribution Vantongerloo, Biennale,
Nuremberg

1972 Georges Vantongerloo, Zurich



243

Space and color

Paris 1956 - Plastic - 25 x 29 x 10 cm

Exhibition

1962 Georges Vantongerloo, London

Illustrations

1962 cat. Gall. Marlborough, London, p. 41, color

1965 Coll. and exh. cat. "Exposicion Homenaje Georges Vantongerloo...", Collection Pirovano, Museo Nacional de Bellas Artes, Buenos Aires, title page, color

244

Colors by refraction

Paris 1956 - Plastic matter - 21 x 5 cm

245

Emanation of color

Diverging of color

Paris 1956 - Plastic - 4 x 2.5 cm

246

Radiation of color

Paris 1956 - Plastic - 22.5 x 5 x 5 cm.

247

Cause and effect

(polydimension = universe) (observatory)

Paris 1957 - Plastic - ϕ 7.7 cm

248

Atmospheric area I

Paris 1957 - Plastic, colors - 8 x 6 x 4 cm

249

Colors and refraction

Paris 1957 - Plastic - 9.5 x 6.3 x 5.2 cm

250

Atmospheric area II (nebulae)

Paris 1957 - Plastic - ϕ 19 cm

R

S x - = V
3

251

Colors by refraction

Paris 1958 - Plastic - 10.2 cm^3

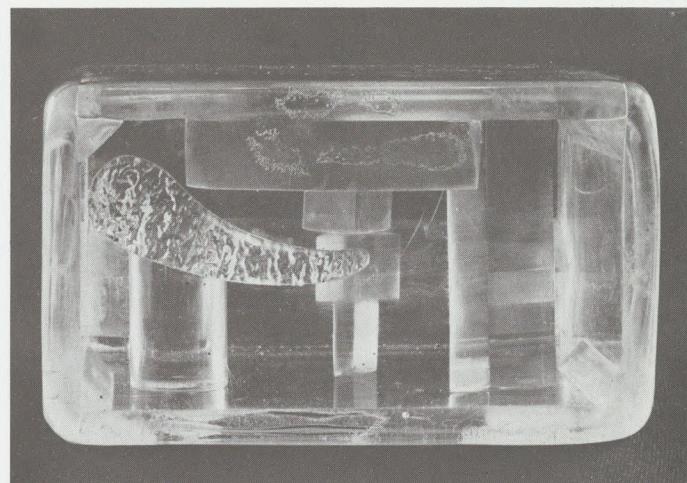
Exhibition

1962 Georges Vantongerloo, London

Illustration

1962 cat. Gall. Marlborough, London, p. 42

(erroneously numbered w.c. no. 252 and afterwards labeled w.c. no. 252)



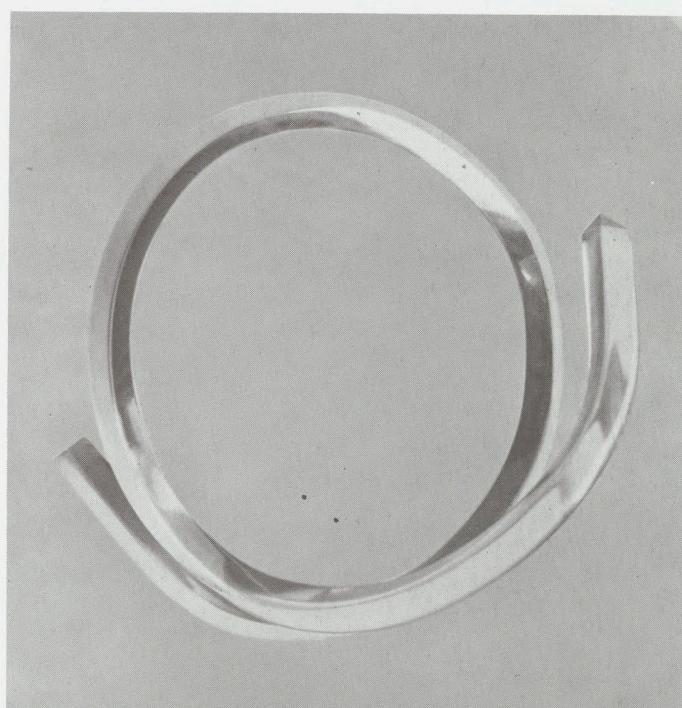
252

Translucent waves

Translucent volumes

Colors by refraction

Paris 1958 - Plastic - 15.3 x 12 x 9.3 cm



253

Translucent waves

Paris 1958 - Plastic - ϕ 30 cm

Exhibitions

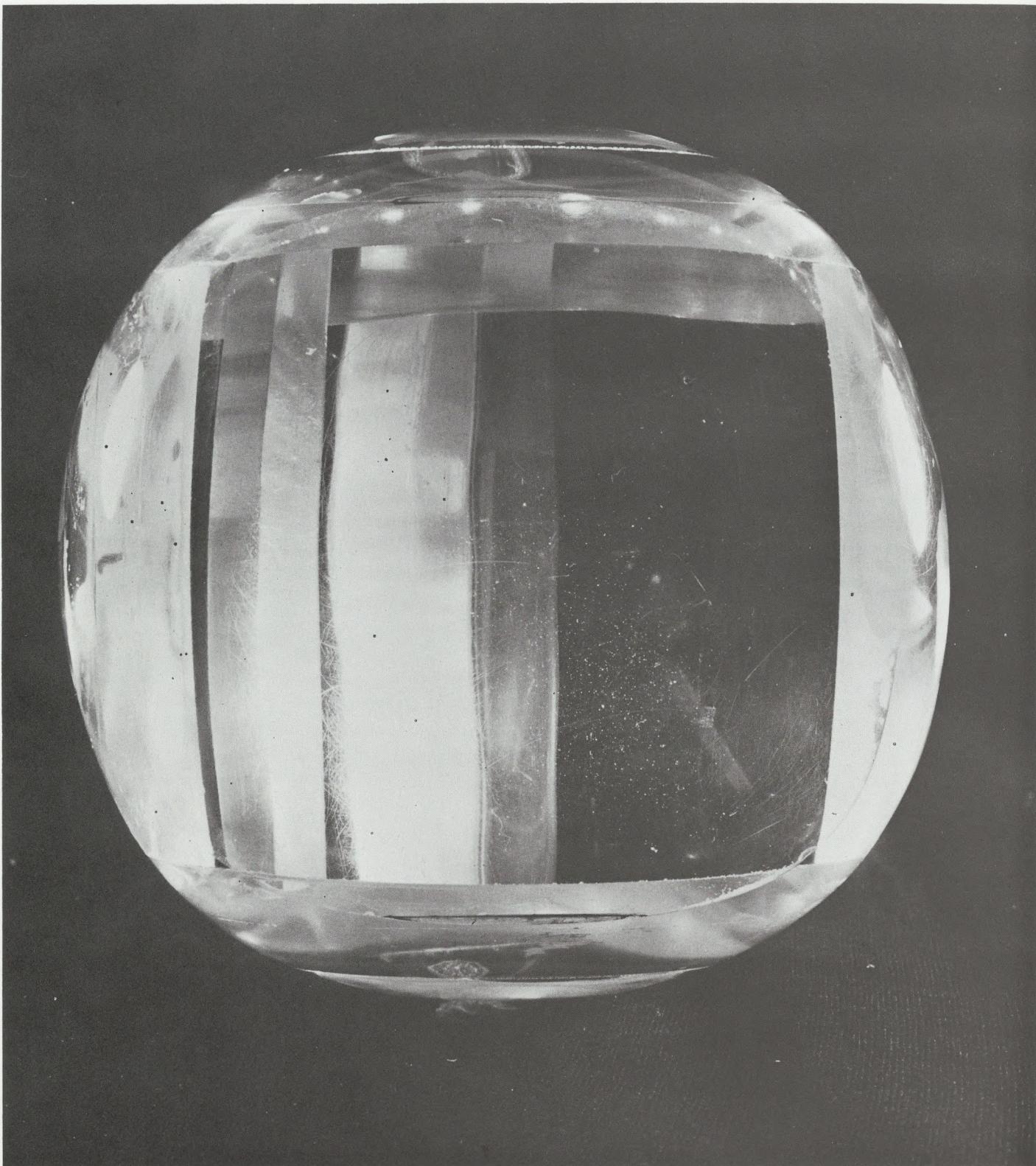
1961 Georges Vantongerloo zum 75. Geburtstag,
Zurich

1962 Georges Vantongerloo, London

Illustrations

1961 cat. Gall. Suzanne Bollag, Zurich

1962 cat. Gall. Marlborough, London, p. 42



254

Atmospherical phenomena

Paris 1958

Plastic - $S = 4 \pi R^2$ $R = 7.8 \text{ cm}$ $\phi = 15.6 \text{ cm}$

Exhibition

1962 Georges Vantongerloo, London

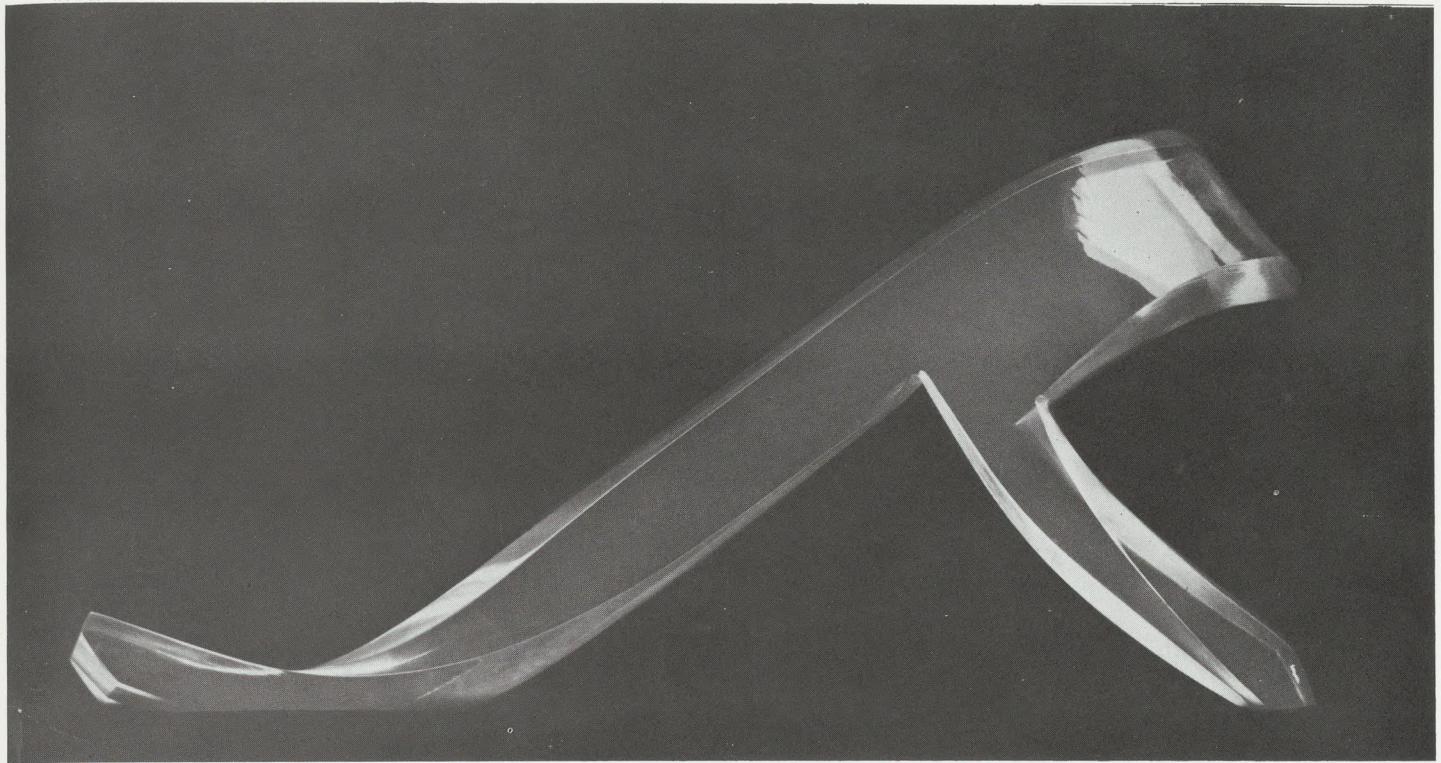
Illustrations

1962 cat. Marlborough, London, p. 42

1966 U. Apollonio, "E Morto Georges Vantongerloo", Casabella 301, Milan, fig. 21

1970 Emiel Bergen "Georges Vantongerloo", Výtvarné Umení, 4, Prague, fig. 173

1971 Robho, no. 5/6, Paris, p. 43 below (wrong title and date)



255

Functions of a form

Transformation of a frame with two dimensions
in N dimensions

Paris 1958 - Plastic - 21 x 10 x 4 cm

Exhibition

1962 Georges Vantongerloo, London

Illustration

1962 cat. Gall. Marlborough, London, p. 43

256

Composition with refraction of light

Paris 1958 - Plastic - 10 x 10 x 17 cm

Exhibitions

1961 Georges Vantongerloo zum 75. Geburtstag,
Zurich

1962 Georges Vantongerloo, London

Illustrations

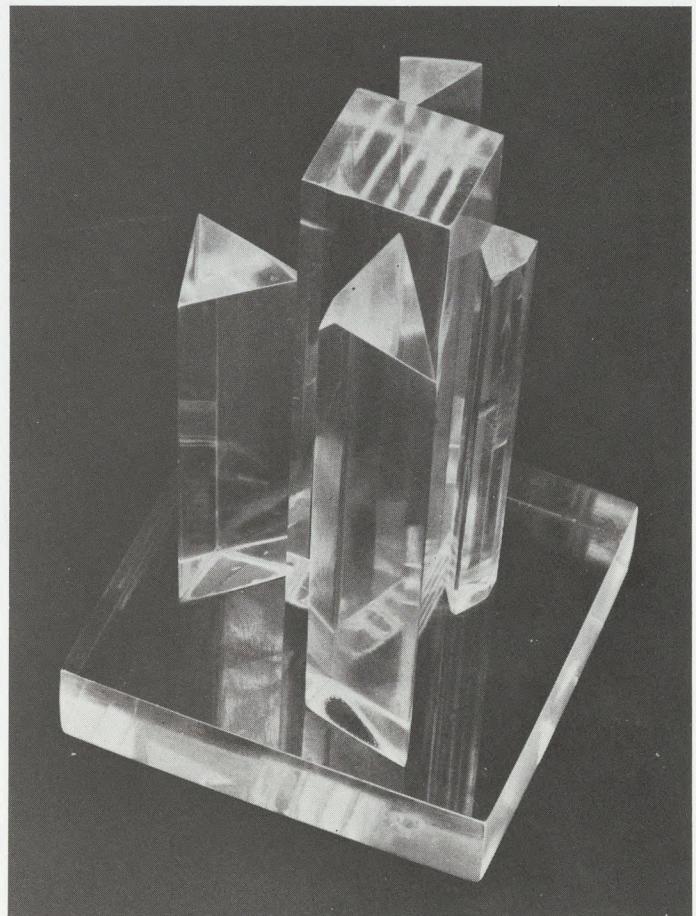
1961 cat. Gall. Suzanne Bollag, Zurich

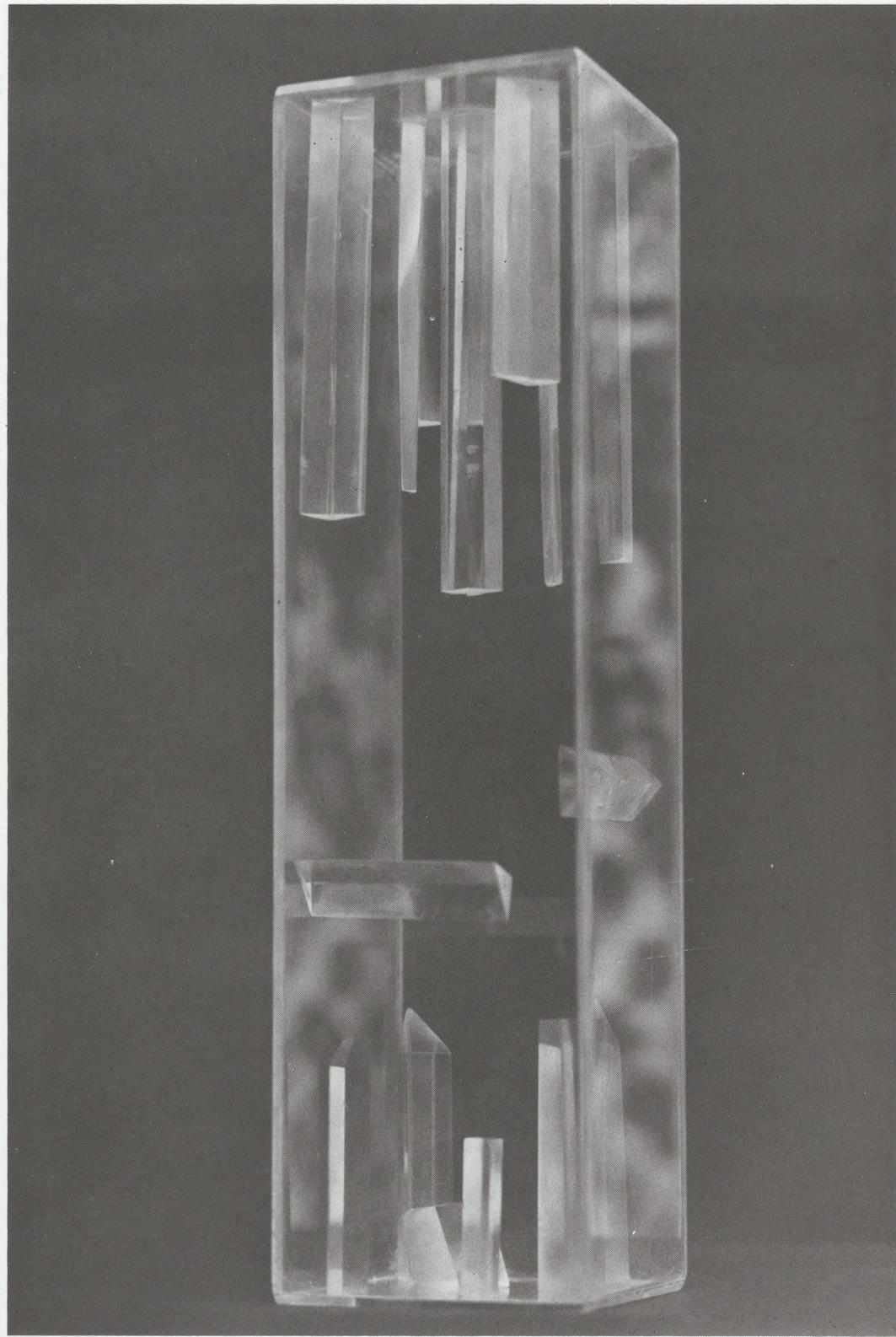
1962 cat. Gall. Marlborough, London, p. 43

1966 U. Apollonio, "E Morto Georges Vantongerloo",
Casabella 301, Milan, fig. 22

1970 Emiel Bergen, Vytvarne Umeni, 4, Prague, fig. 176

1971 Robho, no. 5/6, Paris, p. 43, top (title, date, size
wrong)





257

Creation of nature

Paris 1958 - Transparent matter - 38 x 10 x 10 cm

Exhibitions

1960 Konkrete Kunst, Zurich
1962 Georges Vantongerloo, London

Illustrations

1960 cat. Helmhaus, Zurich, p. 46, fig. 125

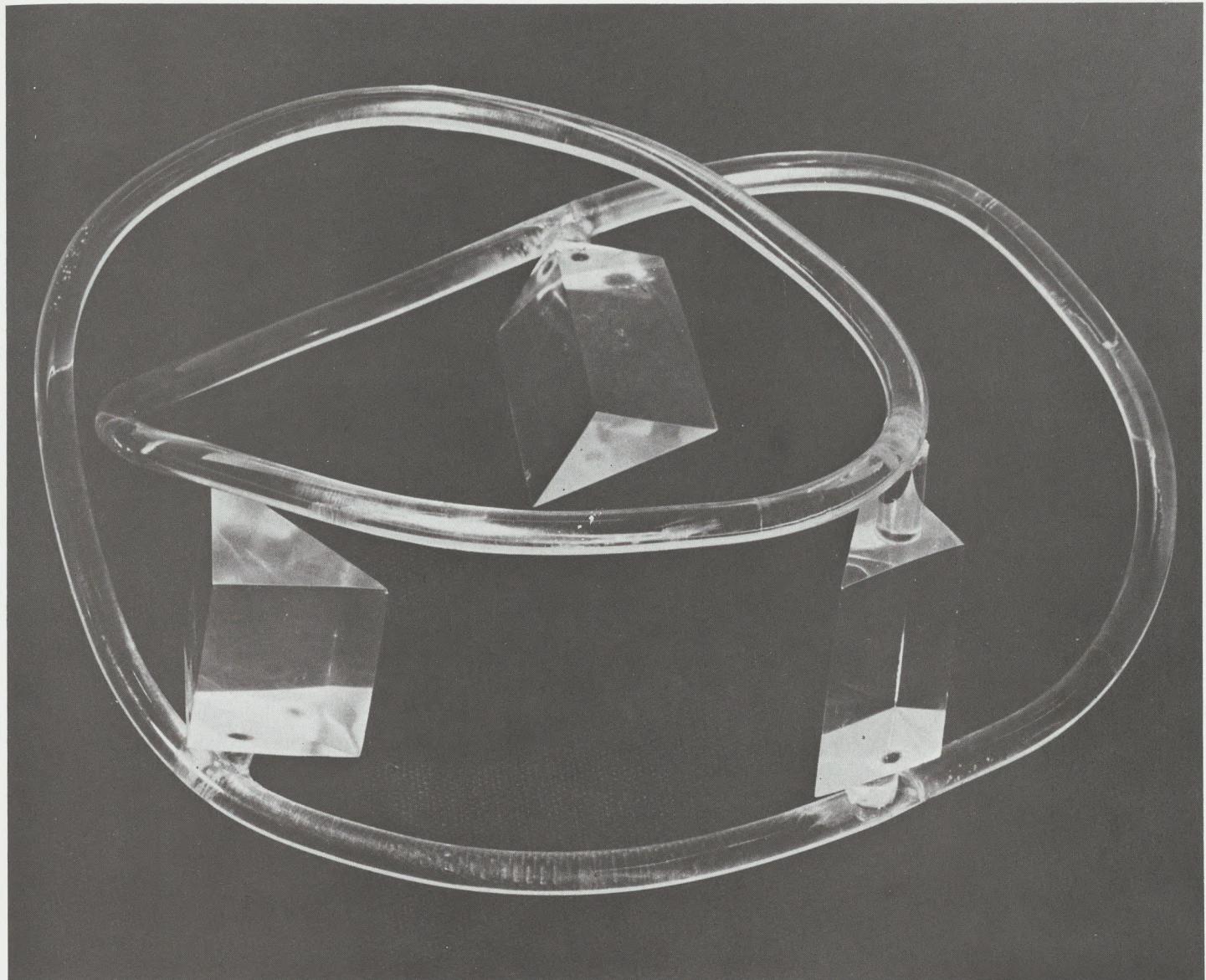
1962 cat. Gall. Marlborough, London, p. 44

1966 Margit Staber, "Konkrete Kunst", Serielle Manifeste, Manifest 11, Ed. Galerie Press, St. Gallen, p. 8

1971 Robho, no. 5/6, Paris, p. 42

Collection

Max Bill



258

Prism play

Paris 1958 - Plastic - 20 x 14 x 7 cm

Exhibition

1960 Konkrete Kunst, Zurich

Illustration

1960 cat. Helmhaus, Zurich, p. 46, fig. 124

259

Refraction of light

Paris 1958 - Plastic - 18 x 16 x 9 cm

Exhibition

1962 Georges Vantongerloo, London

Illustrations

1961 Ernst Scheidegger "Georges Vantongerloo", NZZ, November 25, Zurich, p. 6

1962 cat. Gall. Marlborough, London, p. 44

1962 "Artistic Laboratory of Vantongerloo", The Times, November 19, London, p. 13

1971 Robho, no. 5/6, Paris, p. 44

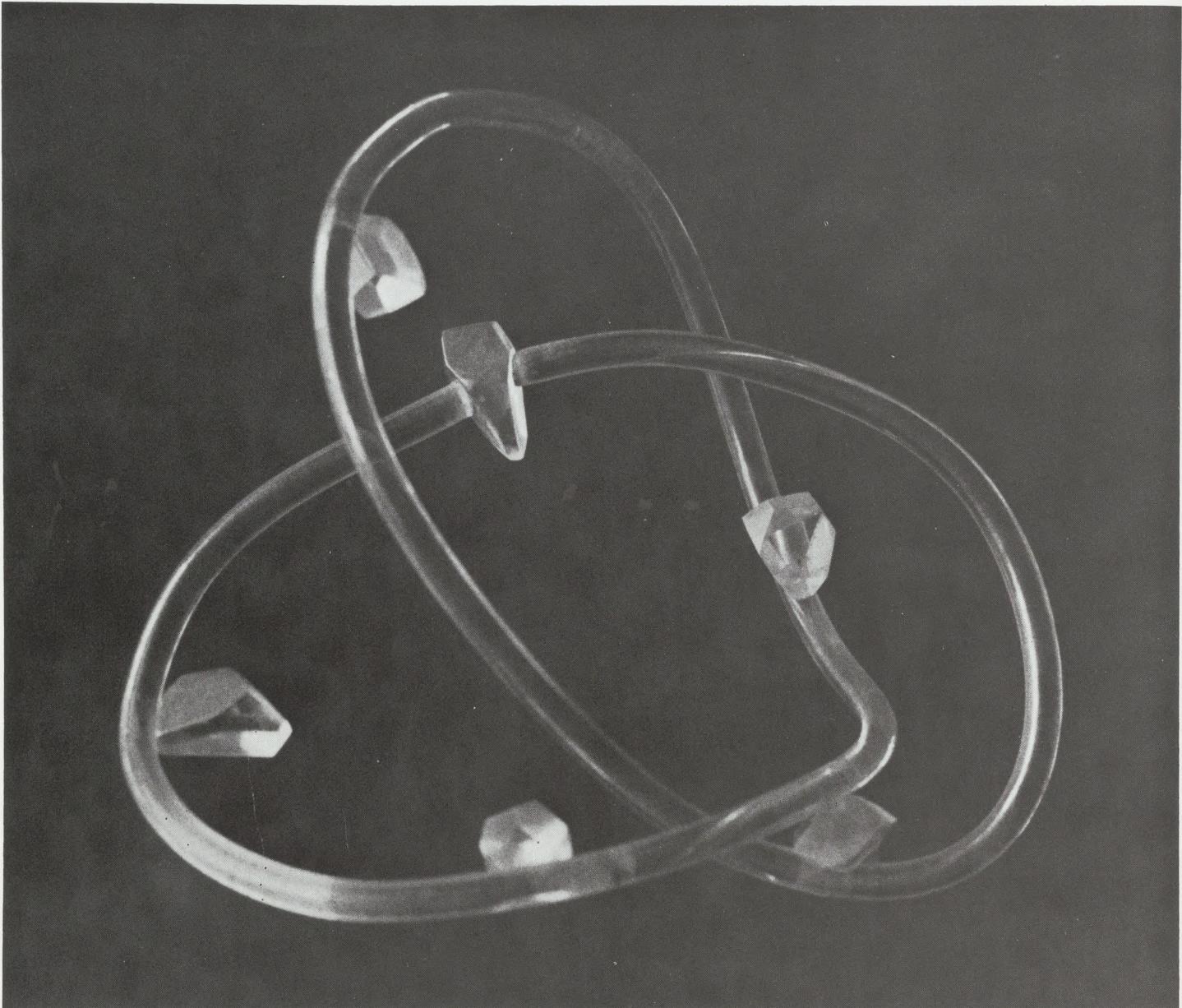
260

A crystal

Paris 1958 - Plastic - 22 x 17 mm

Collection

Binia Bill



261

Six crystals (anisotropic)

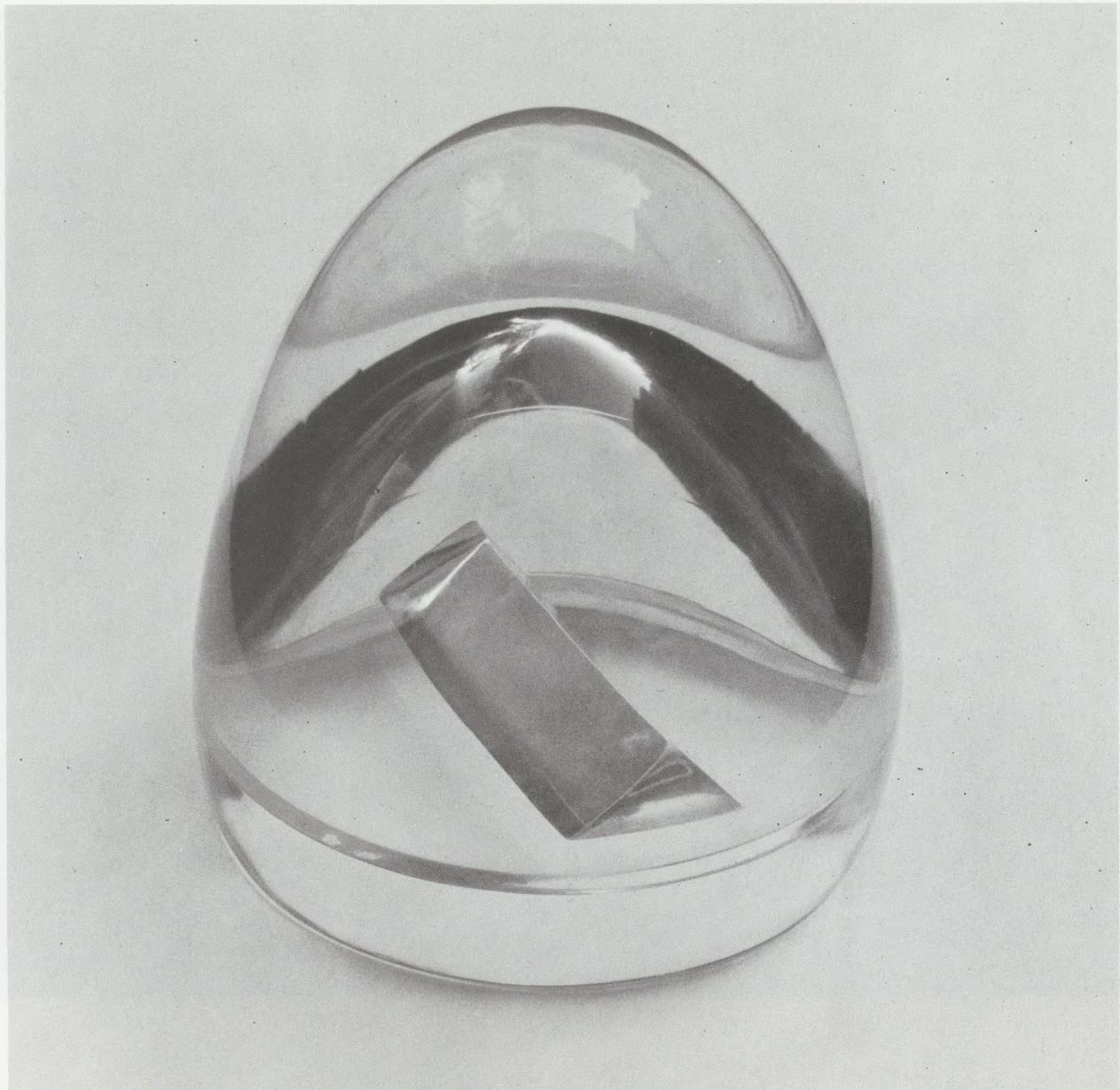
Paris 1958 - Plastic - 16.5 x 14 x 10.5 cm

Exhibition

1962 Georges Vantongerloo, London

Illustration

1962 cat. Gall. Marlborough, London, p. 45



262

Diffractive environment (luminous rays)

Paris 1958 - Plastic - 14.35 x 15.36 cm

Exhibition

1962 Georges Vantongerloo, London

Illustrations

1962 cat. Marlborough, London, p. 45

1966 U. Apollonio, "E Morto Georges Vantongerloo", Casabella 301, Milan, fig. 23

1971 Robho, no. 5/6, Paris, p. 44, above on the right



263

Transformation of light in color

Paris 1959 - Plastic - 21 x 6.5 x 12 cm

Exhibitions

1961 Georges Vantongerloo zum 75. Geburtstag,
Zurich

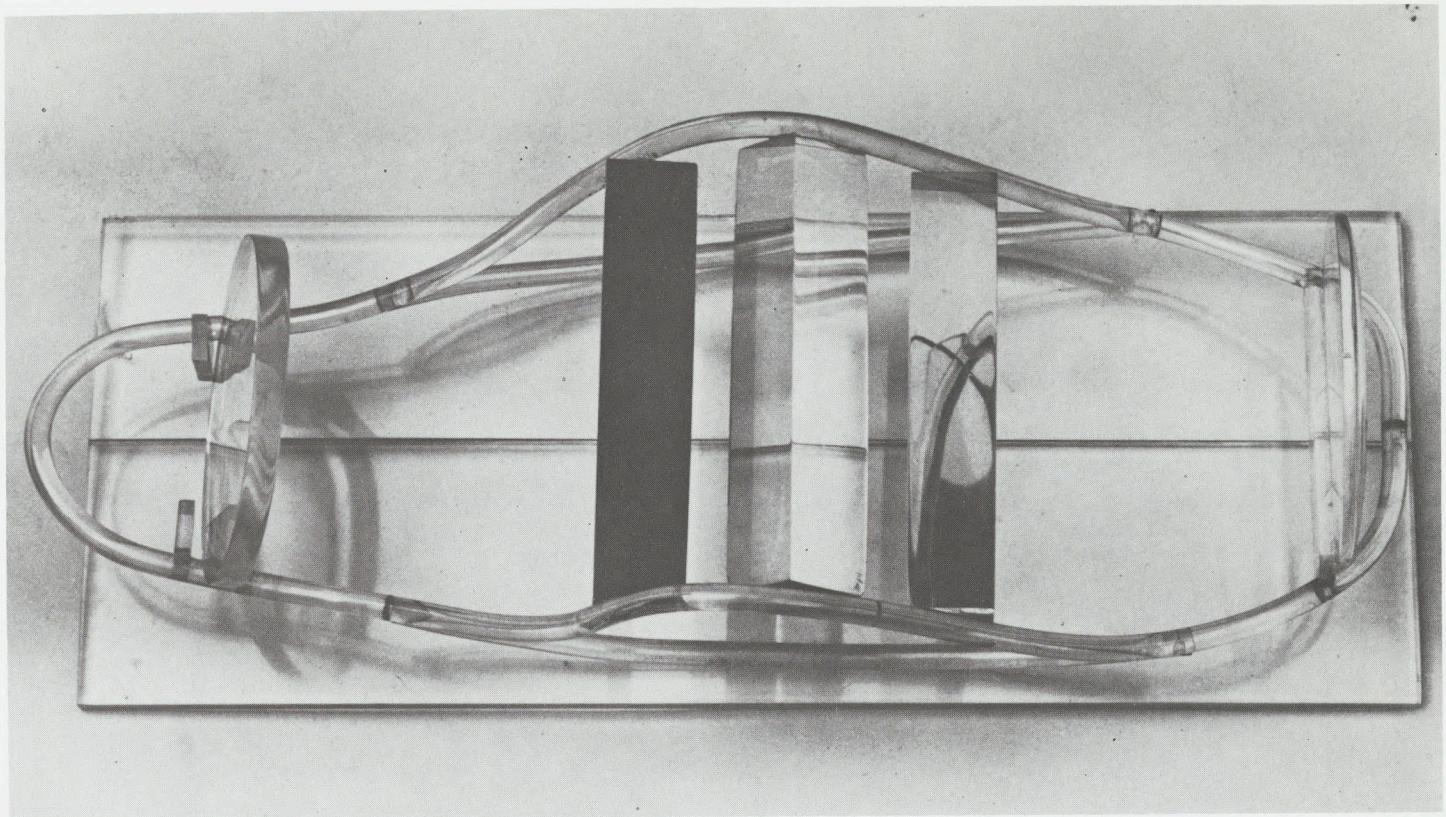
1962 Georges Vantongerloo, London

Illustrations

1961 cat. Gall. Suzanne Bollag, Zurich

1962 cat. Gall. Marlborough, London, p. 46

1971 Robho, no. 5/6, Paris, p. 44



264

Space : color-volume-light

Paris 1959 - Plastic - 35 x 15.5 x 10.5 cm

Exhibition

1972 Georges Vantongerloo, Zurich

Illustration

1972 cat. Gall. Scheidegger & Maurer, "Splitter", no. 6,
Zurich

265

Radiation of colors

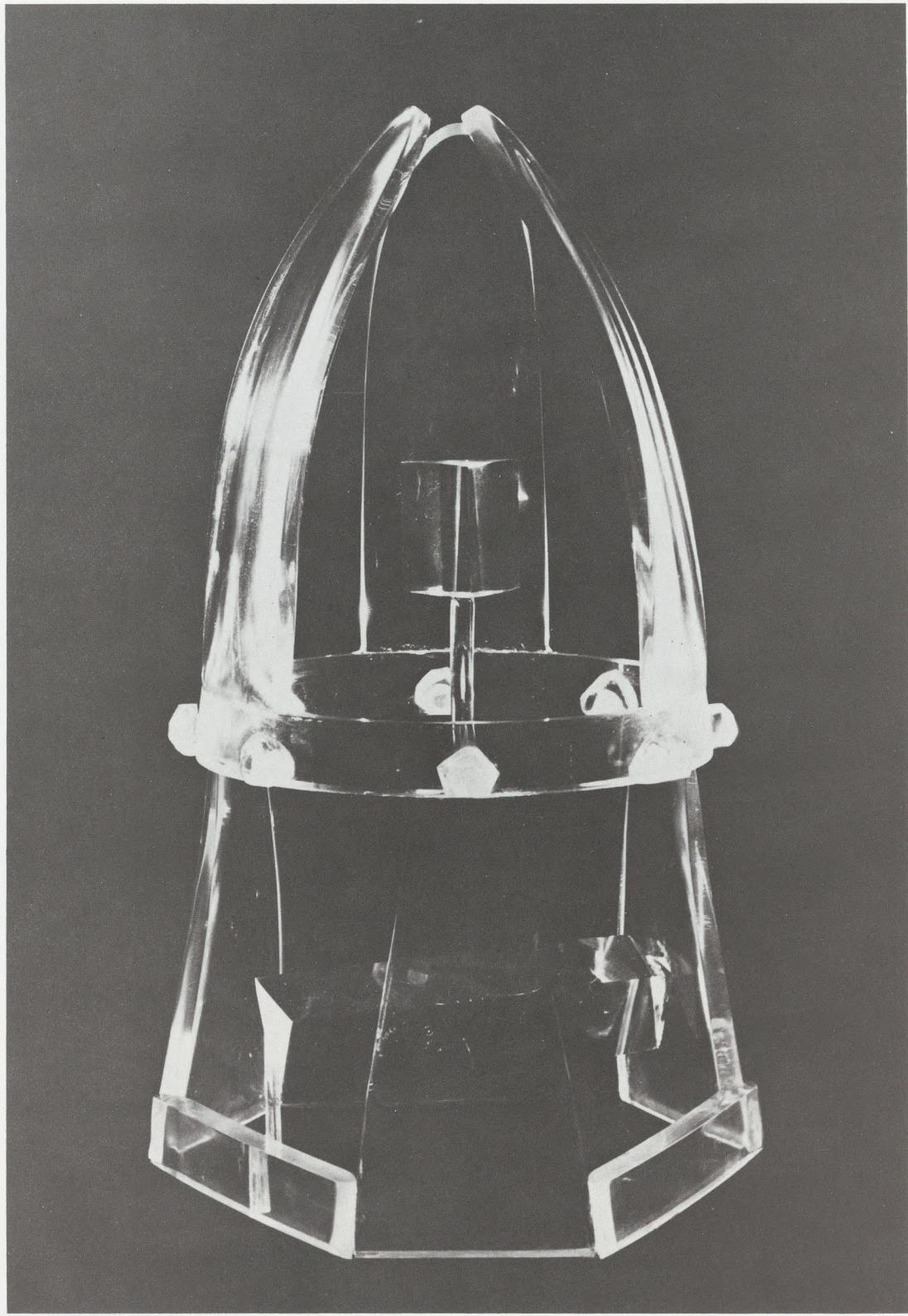
Paris 1959 - Plastic - 7.5 x 5 cm

Exhibition

1961 Georges Vantongerloo zum 75. Geburtstag,
Zurich

Illustration

1961 cat. Gall. Suzanne Bollag, Zurich



266

The dome

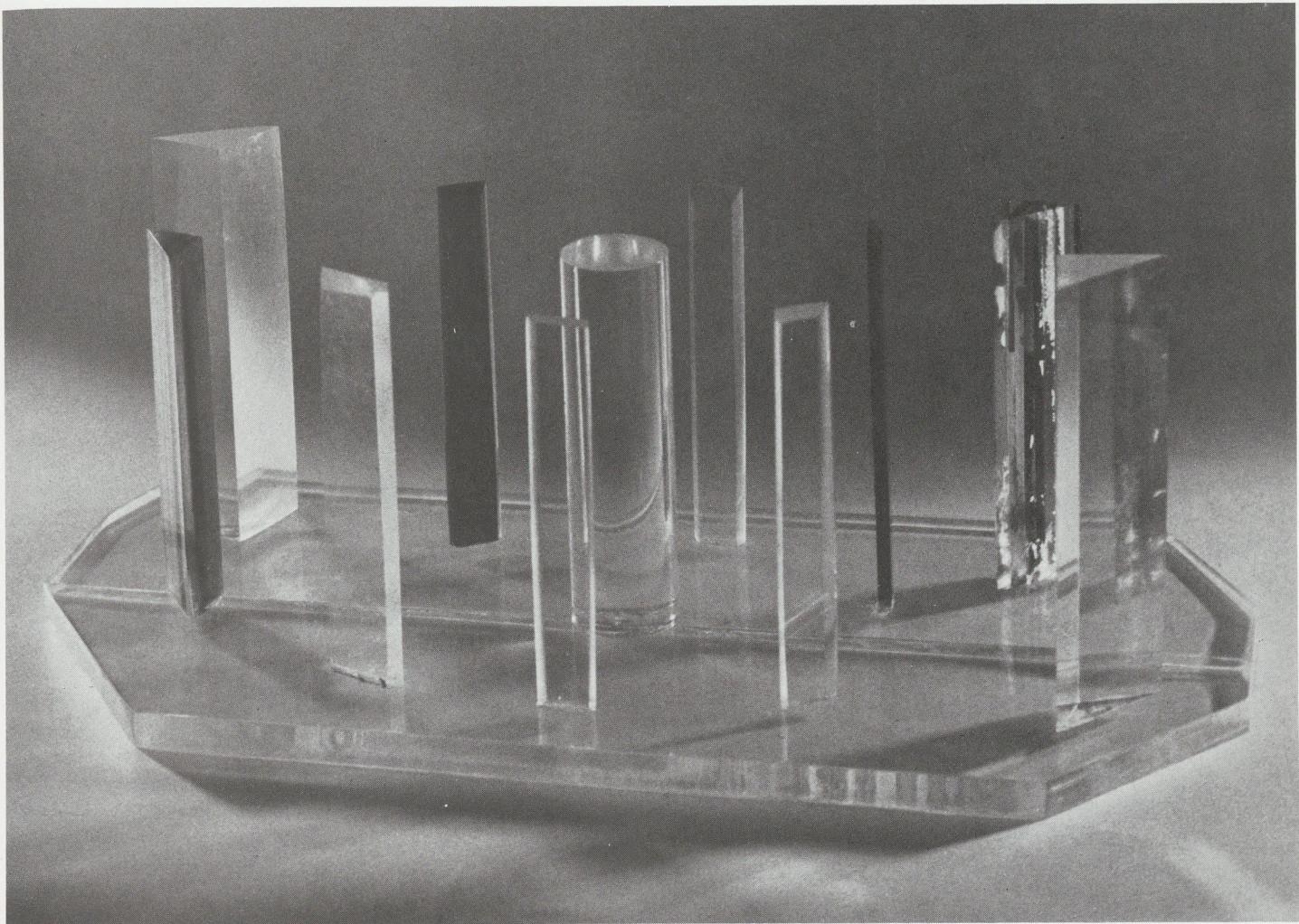
Paris 1959 - Plastic - 32 x 17 x 17 cm

Exhibition

1962 Georges Vantongerloo, London

Illustration

1962 cat. Gall. Marlborough, London, p. 46



267

Several elements

Paris 1960 - Plastic - 29.5 x 13.5 x 11 cm

Exhibitions

1961 Georges Vantongerloo zum 75. Geburtstag,
Zurich

1962 Georges Vantongerloo, London

Illustrations

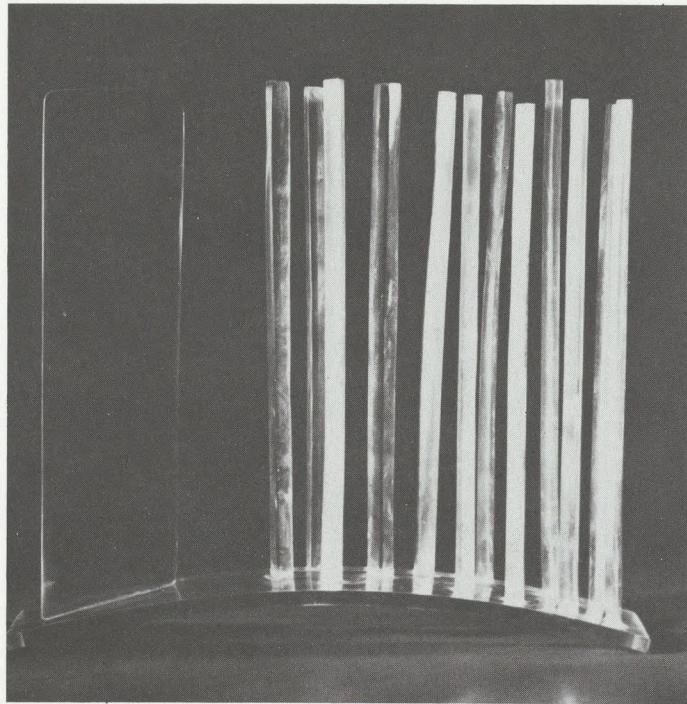
1961 cat. Gall. Suzanne Bollag, Zurich

1962 cat. Gall. Marlborough, London, p. 47

268

Zone

Paris 1960 - Plastic - 9 x 4 cm



269

Reflection-refraction (undetermined)
(polarized light)

Paris 1960 - Plexiglass - 34 x 31 x 6.5 cm

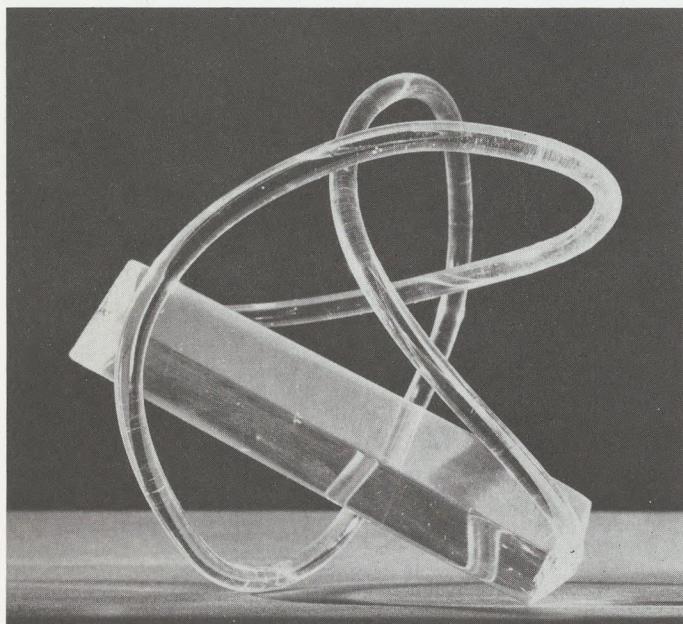
Exhibition

1962 Georges Vantongerloo, London

Illustrations

1962 cat. Gall. Marlborough, London, p. 47

1966 U. Apollonio, "E Morto Georges Vantongerloo",
Casabella 301, Milan, fig. 24



270

A luminous ray in a magnetic field
(or a refractive field)

Paris 1960 - Plastic - 15 x 16 x 17 cm

Exhibitions

1962 Georges Vantongerloo, London

1964 Painting and Sculpture of a Decade 1954-1964,
London

Illustrations

1962 cat. Gall. Marlborough, London, p. 47

1964 cat. Tate Gallery, London, p. 59

271

Body wandering in space

Paris 1960 - Plastic - 35 x 7 x 3 cm

272

Cosmic rays = electrons and magnetic field.

Aurora borealis, February 28, 1960, at 1.30 am,

Grataggen, Norway

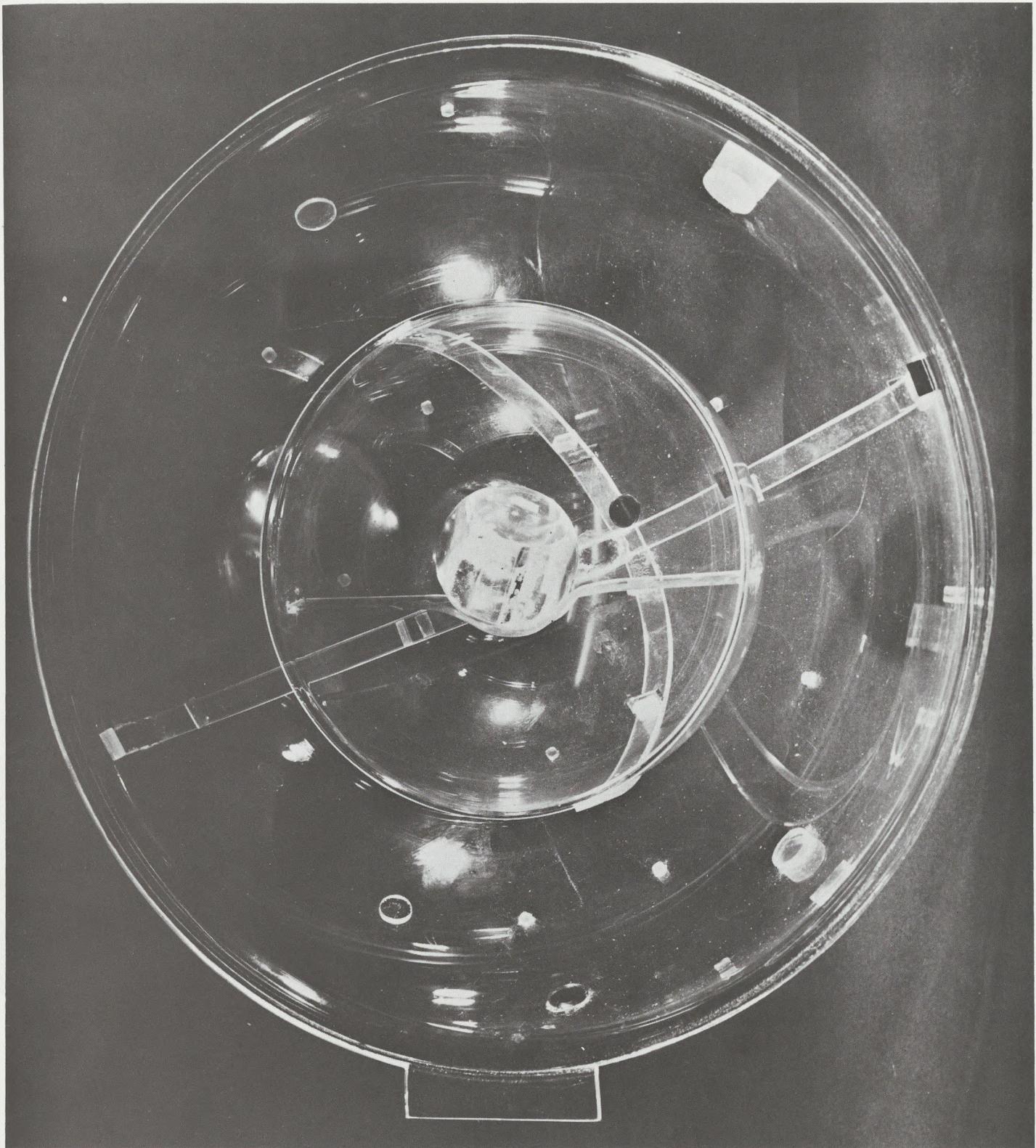
Paris 1961 - Plastic - 42 x 40 x 16 cm

273

Different radiations : colored plexiglass plates.

A changeable multicolored play of light occurs
when a sunbeam sends transparent waves on the
plates

Paris 1961 - Sketch - no dimensions given



274

Planetary system

Paris 1961 - Plastic - $\frac{(40)^2}{2}$ x 17 cm

Exhibition

1962 Georges Vantongerloo, London

Illustrations

1962 cat. Gall. Marlborough, London, p. 48

1962 Jasia Reichardt, "Vantongerloo", The Arts Review, no. 21, London, p. 6

Collection

Max Bill

275

Celestial body

Paris 1961-62 - Plastic - 12 x 8 cm

Collection

Binia Bill

276

A galaxy

Paris 1962 - Plastic - 12 cm³

Exhibition

1966 Georges Vantongerloo Gedächtnisausstellung,
Zurich

277

Several bodies and their colors

Paris 1962 - Windows - 21 x 20 x 3 cm

279

Cosmic phenomenon

Paris 1962 - Plastic matter - 14 x 9 x 22 cm

Exhibition

1965 Exposición Homenaje Georges Vantongerloo,
1886-1965, Buenos Aires

Illustration

1965 Coll. and exh. cat. Museo Nacional de
Bellas Artes, Buenos Aires, fig. 11

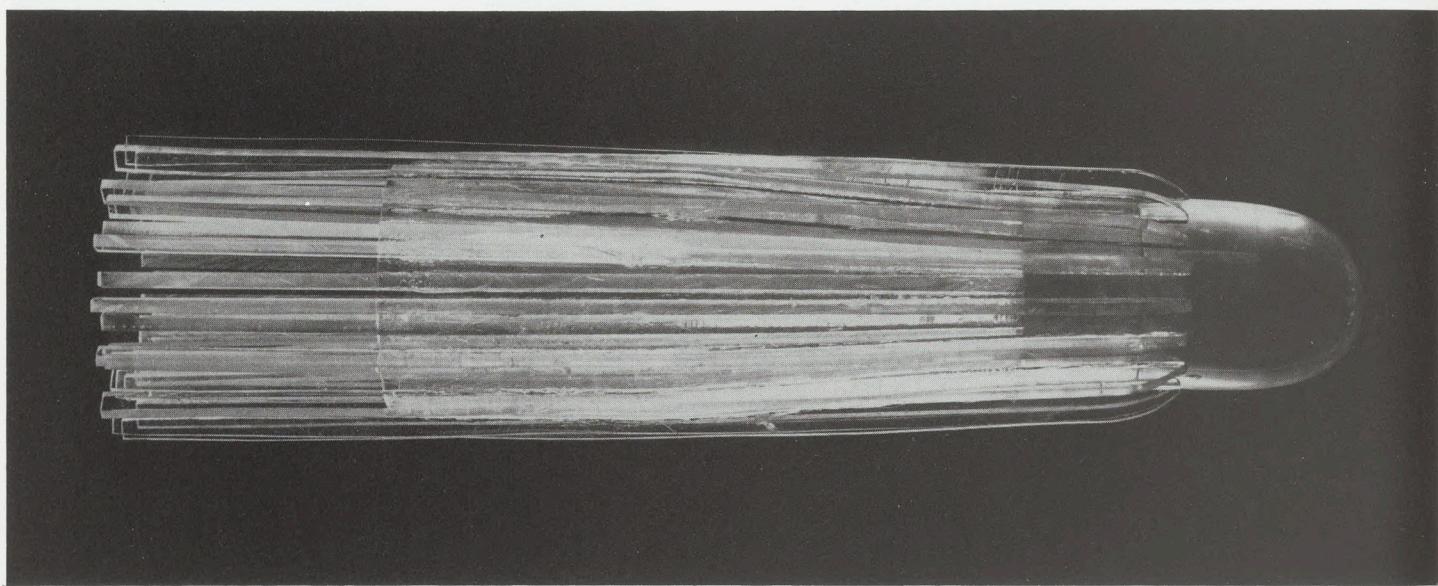
Collection

Ignazio Pirovano, Buenos Aires

280

Parallels

Paris 1962 - Plastic - 13.5 x 4 x 5 cm



278

The comet

Paris 1962 - Plastic - 7 x 7 x 30 cm

Exhibition

1962 Georges Vantongerloo, London

Illustrations

1962 cat. Gall. Marlborough, London, p. 49

1966 Emiel Bergen "Georges Vantongerloo", Bulletin 4,
The Royal Museums of Fine Arts in Belgium,
p. 277

1979 Valentina Anker "Max Bill ou la Recherche
d'un Art Logique", Ed. L'Age d'Homme,
Lausanne, p. 49

281

An unknown planet in a solar system situated
at a few billion lightyears' distance

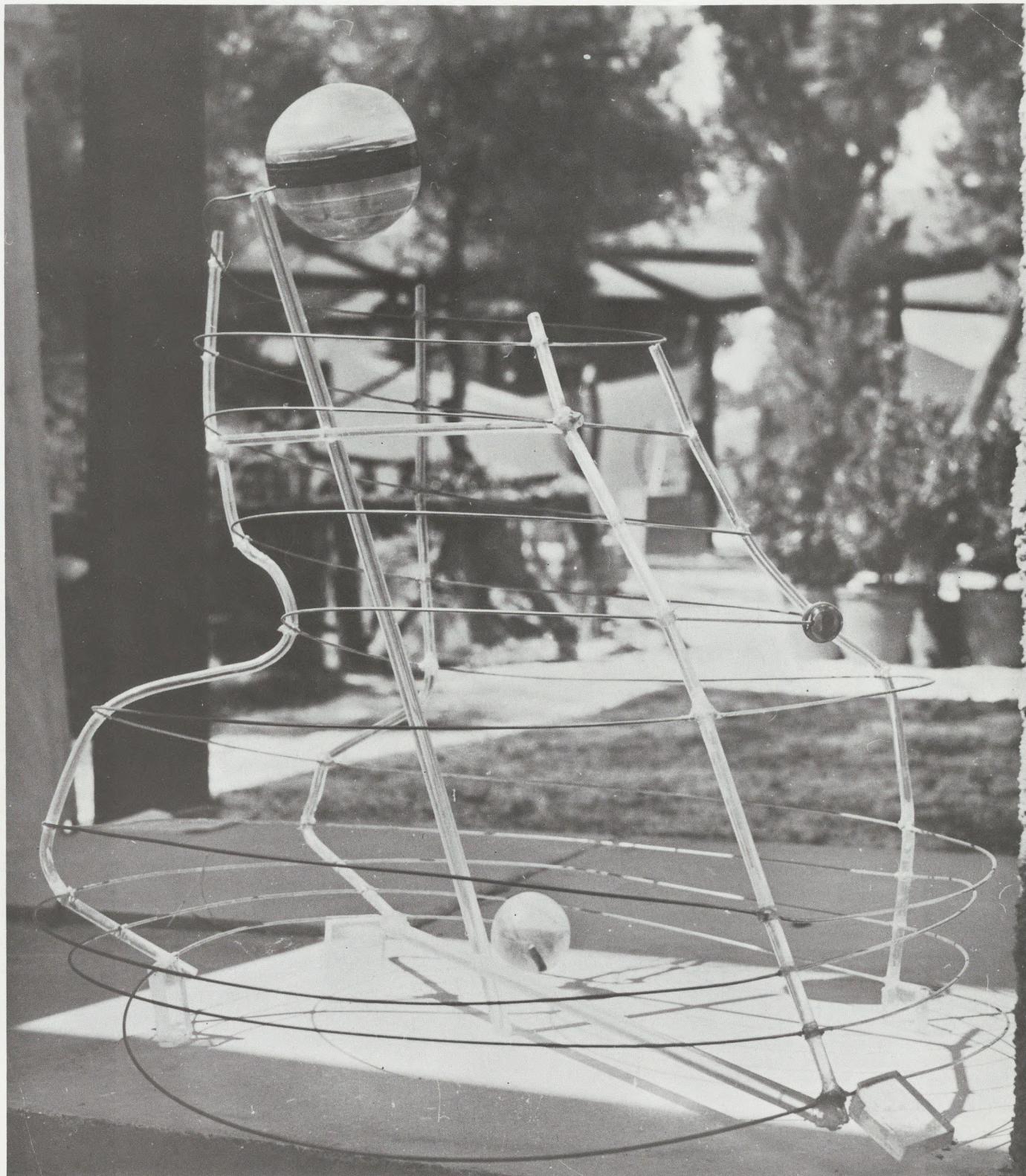
Paris 1963 - Plastic - 14.5 x 1.5 cm

282

A nebula - accumulation of galaxies

Paris 1963 - 15 x 15 cm

28
Ec
pla
W
tra
Pa



283

Ecliptics. A sun in our galaxy with two of its planets. (A variant of one and the same law. Which is this law? : perpetual chemophysical transformation.)

Paris 1963 - Plastic - 50 x 58 x 60 cm

Exhibition

1965 1^{re} Biennale Internationale de Sculpture - Panathénées de la Sculpture Mondiale, Athens

Note

W.c. no. 283 was badly damaged at the exhibition in Athens



284

A gaseous star

Paris 1964 - Plastic - 15 x 15 x 15 cm

Exhibitions

1966 Georges Vantongerloo Gedächtnisausstellung, Zurich
1969 Special Contribution Vantongerloo, Biennale, Nuremberg
1972 Georges Vantongerloo, Zurich

Illustrations

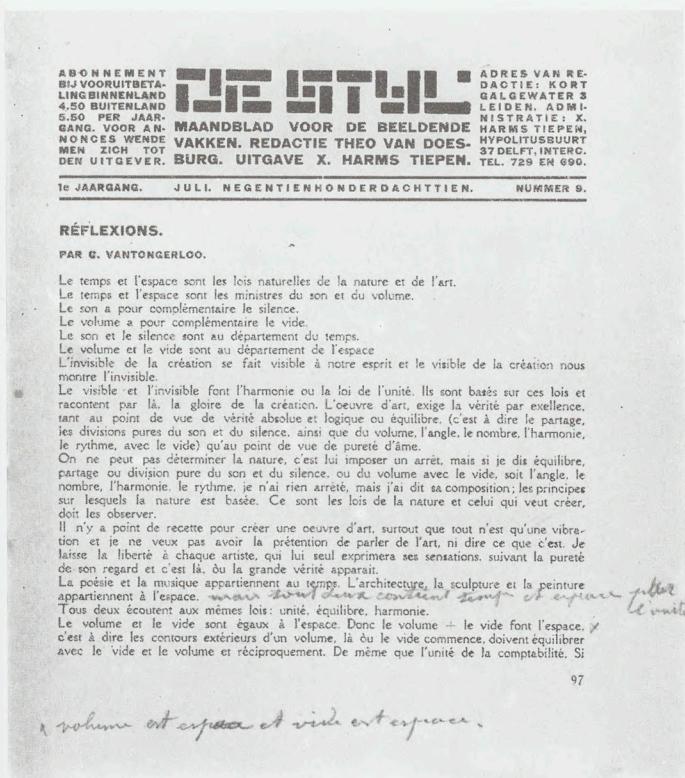
1969 Kunsthnachrichten, vol. 5, part 10, title, color
1969 cat. Biennale Nuremberg, no page nos., color
1974 Margit Staber, "Georges Vantongerloo : Mathematics, Nature and Art", Studio International, vol. 187, no. 965, p. 183

Collection

Max Bill

Note

"... no. 284, one last completed, spherical, soft-colored, transparent sculpture full of magical layers : timeless in its concentrated harmonious expression, fixed in time by the knowledge of over-all connections in nature."
Max Bill in : cat. Gall. Suzanne Bollag, Zurich, 1966



Georges Vantongerloo in : "De Stijl"

"De Stijl", three complete volumes in the archives.
Several articles of Vantongerloo's published in French in "De Stijl".
Corrected- and replaced-by-hand : "sciences et arts".
in : vol. 1, no. 10, a poem by Blaise Cendrars, "La tête",
is printed, which was dedicated to Alexandre Archipenko.
See appendix XIV, no. 10

1918 "Réflexions", pp. 97-102
1^{re} jaargang, nr. 9, ill. : w.c. no. 1

1918 "Le gondolier d'Alex. Archipenko", pp. 134-135
1^{re} jaargang, nr. 11
met bijlage XVI ,nr. 11 : het analytische schema van de gondolier
Manifesto in Dutch, French, English, German, signed by Van Doesburg, Van 't Hoff, Huszar, Kok, Mondrian, Vantongerloo, Wils.
in : vol. 2, no. 1, November

1918 "Réflexions (II). La création, le visible, la substance", p. 21v
"Le tout, la force, le point", p. 22
2^{de} jaargang, nr. 2, december

We are grateful for all additional information concerning Vantongerloo and his work :
Vantongerloo Archives c/o Prof. Dr. Max Bill
CH - 8048 Zurich, Albulastrasse 38 (Switzerland)

cf. : Vantongerloo always opposed "De Stijl" being considered as a group. The magazine merely served as a publication-forum.
Vantongerloo became acquainted with Mondrian only in 1920, and Van der Leck quite a bit later, in 1930, in : 18) 1de, 1951

1919 "Réflexions (II). Le tout, la force, le point (suite)", p. 35v
2^{de} jaargang, nr. 3, januari

1919 "Réflexions II (suite) de l'absolu", p. 55v
2^{de} jaargang, nr. 5, maart

1919 "Réflexions (suite) création", p. 77vv
2^{de} jaargang, nr. 7, mei

1919 "Réflexions (fin) de l'invisible", p. 89vv
2^{de} jaargang, nr. 8, juni

1919 "Réflexions (III) ma science, l'homme et la science, le vrai", p. 19vv
3^{de} jaargang, nr. 2, december
met bijlage 2, fig. : w.c. nos. 13 & 14

1920 "Réflexions III (suite) la science, l'homme de science, le vrai", p. 31v

1920 "Réflexions III (fin)", pp. 21-24
3^{de} jaargang, nr. 4, februari

Entry written by Vantongerloo : " This article was given to v.d. (Van Doesburg) in 1917..."
Excerpts from : "Réflexions" of 1917 also published in : "Georges Vantongerloo", Marlborough Gallery, London, 1962, pp. 8-11, ill.
in : "Nueva Forma", no. 75, Madrid, 1972.
(in any case with an imprecise indication of sources)

Issues nos. 1 - 5 of "Abstraction-Création"

Published by the group "Abstraction-Création" (with the committee : Art, Gleizes, Hélion, Herbin, Kupka, Tutundjian, Valmier, Vantongerloo). "a été composé par Jean Hélion typographie en collaboration avec Hans Schiess."

No manifesto is published / the black-and-white reproductions of the works constitute the major part of the brochure.

Commercial advertisements are not accepted / Georges Vantongerloo, reflections on the function of curves : "The curved line and the plane with a curved perimeter offer the minimum number of possibilities for rapport."

"The function of curved lines and the plane with a curved perimeter, and their combinations, is dynamic."

"composed by Herbin"
Georges Vantongerloo, on art as an entity : "What is the direction of plasticism in art ? Its goal is the unification of architecture, painting and sculpture as a homogeneous entity... an esthetic and mathematically devised architecture would provide a means of solving the problems connected with establishing unity in the plastic arts."

1932 "Abstraction-Création Art non-figuratif" no. 1
Editions Les Tendances Nouvelles, Paris

1933 "Abstraction-Création Art non-figuratif" no. 2
Editions Les Tendances Nouvelles, Paris

1934 "Abstraction-Création Art non-figuratif" no. 3
Editions Les Tendances Nouvelles, Paris

"composed by Vantongerloo with documents chosen by the committee."
Reference : to the group exhibition inaugurated on Dec. 12, 1933, with works by Ben Nicholson, Béothy, Bill, Calder, Closon, Conne, Erni, Fischli, Freundlich, Garcin, Gleizes, Gorin, Hanser, Hepworth, Herbin, Hohl, Huf, Jelinek, Jellett, Kann, Kosnick-Kloss, Moholy-Nagy, Moss, Okamoto, Paalen, Power, Prampolini, Reth, Roubillotte, Schiess, Schoop, Séligmann, Tihanyi, Valmier, Van Doesburg

burg (†), Vantongerloo, Vargas, Vézelay, Vulliamy : "Exposition permanente de l'association Abstraction-Création", 44, Ave de Wagram, p. 1

Included in the brochure are illustrations of works by all the above-mentioned artists / as well as a few concise texts. ill. : w.c. no. 81

1935 "Abstraction-Création Art non-figuratif" no. 4
Editions Les Tendances Nouvelles, Paris
"Composed by Vantongerloo and Béothy".
With subscription-statistics : in all 416, of which 209 were in France. Subscribers from abroad :

Switzerland	68
USA	33
the Netherlands	12
Great Britain	11
Germany	11
Poland	7

This visualized art-geography was made up by Vantongerloo.
Contributions from colleagues were to be mailed to his address, 7, Impasse du Rouet, Paris 14e / inside : texts and photographs which to this day remain in the archives as documents.
ill. : w.c. no. 84
Georges Vantongerloo, "Evolution" (1932), pp. 30-32.
cf. In the exhibition-catalogue "Abstraction-Création", Münster and Paris, 1978, Gladys C. Fabre writes, "évolution" is Vantongerloo's answer to an article by Paul Vienney which appeared in issue no. 1, 1932. Paul Vienney, lawyer and friend of Herbins (they were both members of the French Communist Party-cell), had put forward a question asking what the future of abstract art would be within a socialist community, p. 17 & p. 38, rem. 15
For Vantongerloo's point of view, see the unpublished report of his reflections on the "Association des Artistes et des Ecrivains Révolutionnaires".
Briefly stated, Vantongerloo did not believe the proletariat would benefit from propaganda.

1936 "Abstraction-Création Art non-figuratif" no. 5
Editions Les Tendances Nouvelles, Paris
Final issue "Composed by the Committee", that is to say : Herbin, Vantongerloo, Béothy, Gleizes, Gorin.
Georges Vantongerloo, "Réflexions", p. 27f
ill. : w.c. nos. 85 & 88
Reprint "Abstraction-Création", authorized reprint, edition complete in one vol., original issues 1-5, Arno Press, New York, 1976 (?)

General List of Literature

1911 Exhibition catalogue
"18e Exposition de la Société Royale des Beaux-Arts" / 3e Salon de Printemps
Palais du Cinquantenaire, Bruxelles

1915 Press critique
- ... "Belgische kunst, Kunstuallen aan de Oranjestraat" in : De Nieuwe Courant, 's Gravenhage, 2.2, p. 2
- ... "Tentoonstelling van Belgische kunst, Kunstuallen Kleykamp" in : Nieuwe Rotterdamsche Courant, 12.2
- ... "Belgische tentoonstelling, Kunstuallen d'Audretsch" in : Eenheid, nr. 247, 27.2
- ... "En Hollande / les Artistes belges" (d'Audretsch) in : l'Echo Belge, Amsterdam, 2.10., p. 2

1916 Exhibition catalogue (folder)
"Exposition des dernières œuvres de Georges Vantongerloo, sculpteur"
Pulchri Studio, Den Haag

Press critique
- ... "Pulchri Studio" in : Nieuwe Rotterdamsche Courant, Rotterdam, 17.3
- D.B. "Beeldhouwkunst / tentoonstelling Georges Vantongerloo, Pulchri Studio" in : De Hofstad, 's Gravenhage, 18.3, p. 2
- ... in : De Kroniek, Maandblad voor Nederland & België 2de jaargang, nr. 3, 's Gravenhage
- ... in : Wereldkroniek, nr. 1, 1.4

1916 Exhibition catalogue
"Exposition d'œuvres belges (peinture, dessin, sculpture)" Pulchri Studio, Den Haag
Press critique
- ... "Kunstoverzicht, schilderkunst" in : De Hofstad, nr. 26, 's Gravenhage, 24.6, titelblad

1918 "l'Art belge en exil / Belgische Kunst in ballingschap" De Cicerone, Den Haag, p. 50

1919 Theo Van Doesburg "Drie voordrachten over de nieuwe beeldende kunst"
Ed. Maatschappij voor goede en goedkoope leestuur, Amsterdam
ill. : w.c. no. 2
Handwritten comment by Vantongerloo : "Van Doesburg has read Vantongerloo's 'Reflexions' but is careful not to say so" p. 94. "He cites my phrases but not my name." p. 98

1920 Piet Mondrian "Le Néo-plasticisme"
Ed. de l'effort moderne, Léonce Rosenberg, 19, rue de la Baume, Paris
Two copies of Mondrian's book are in the archives. Vantongerloo had probably already bought one before he received the dedicated copy from Mondrian in August 1925.

1920 Exhibition catalogue
"Exposition internationale d'art moderne, peinture, sculpture, etc." Genève, p. 26

1921 Theo Van Doesburg "Classique-baroque-moderne"
Ed. De Sikkel, Anvers & Léonce Rosenberg, Paris
ill. : w.c. nos. 13, 14

1922 Exposition internationale en illustration du 2e congrès néerlandais d'art moderne / Internationale tentoonstelling ter illustratie van het 2de Nederlandsch kongres voor moderne kunst
Exhibition catalogue : "2de Kongres voor moderne kunst te Antwerpen 21-22-23 januari 1922 in de feestzaal van het atheneum" ingericht door de kring "Moderne Kunst", Antwerpen

1922 Mecano, Leyden
ill. : w.c. no. 6

1924 Piet Mondrian "Neue Gestaltung", Bauhausbücher 5, Albert Langen Verlag, München
With dedication : "A Georges et Tine Vantongerloo de Pierre Mondrian." Paris, November 1925

1924 Georges Vantongerloo "l'Art et son Avenir"
Ed. De Sikkel, Antwerp
- "l'Evolution de l'art sculptural" (Bruxelles, février 1919)
- "Unité" (Menton, août 1920)
- "l'Art ancien et l'art nouveau" (Menton, mars 1921)
- "Ce que nous sommes par rapport à l'existence" (Menton, octobre 1921)

*** The first book written by Georges Vantongerloo. His original manuscript remains in the archives. (the second and last book by Georges Vantongerloo appeared in 1948) ill. w.c. no. 2, fig. 11; w.c. no. 3, fig. 12; w.c. no. 13,

fig. 14; w.c. no. 14, fig. 13; w.c. no. (?) "étude de pieta", 1921, fig. 19; w.c. no. 23, fig. 20; w.c. no. 26, fig. 21

Reviews

- ...
in : *Ons Volk*, 7.9
- ...
in : *De Standaard*, 11.9
- Georges Marlier "Les livres d'art"
in : ..., novembre

1925 Marc Eemans "Le mouvement des idées / Un livre de Georges Vantongerloo : l'Art et son Avenir
in : 7 Arts, hebdomadaire d'information et de critique, no. 12, Bruxelles, 22.1, titre
Marginal note by Georges Vantongerloo : "This criticism is a real parody."

1925 Georges Vantongerloo "l'Art et son Avenir I. l'Evolution de l'art sculptural" (Bruxelles 1919)
in : *Bulletin de l'effort moderne*, no. 13, Paris, mars, pp. 12-15

1925 Georges Vantongerloo "l'Art et son Avenir II. l'Art ancien et l'art nouveau" (Menton 1921)
in : *Bulletin de l'effort moderne*, no. 14, Paris, avril, pp. 6-8

1925 "Die Kunstdämen / Les Ismes de l'art / The Isms of Art 1914-1924"
Editions El Lissitzky / Hans Arp
Eugen Rentsch Verlag, Zurich, München, Leipzig
ill. : w.c. no. 26, p. 14, fig. 76

1926 Hannes Meyer, "Die Neue Welt"
Offprint from the July issue
Das Werk, nr. 7
ill. : w.c. no. 22, p. 208
With dedication by Hannes Meyer to Vantongerloo

1926 Georges Vantongerloo "l'Art plastique (12) = (s) néoplasticisme"
in : *Vouloir*, organe constructif de littérature et d'art moderne, no. 22, Lille
Text from July 1924 with analyses of works by Piet Mondrian. Art-Editor : Del Marle

1926 ... "Arta Moderna in Olanda"
in : *Rampa*, (Rumanian newspaper), September 22
Mention of Georges Vantongerloo and his book "l'Art et son Avenir" (1924)

1926 Piet Mondrian "l'Expression plastique nouvelle dans la peinture"
in : *Cahiers d'art*, no. 7, Paris, 7.9, pp. 181-183
ill. : w.c. no. 21, p. 181

1926 Michel Seuphor "l'Arte avanguardia nel Belgio"
in : *l'Impero*, 12-3, Roma (2e partie)
ill. : w.c. no. 2

1926-31 "Bauhaus" Dessau
Faksimile-Nachdruck in Zusammenarbeit mit dem Bauhaus Archiv GMBH, Berlin
Kraus Reprint Nendeln, 1976

1926 Exhibition catalogue
Katherine S. Dreier "International Exhibition of Modern Art" (arranged by the Société Anonyme for the Brooklyn Museum), New York
"The aim of the Société Anonyme is educational. It is an international organization for the promotion of the study of the experimental in art for students in America."
President : K.S. Dreier
Vice-President : W. Kandinsky
Secretary : M. Duchamp
ill. : w.c. no. 34, p. 51

1927 Exhibition catalogue
"Catalogue of the International Exhibition of Modern Art assembled by the Société Anonyme"
Anderson Galleries, New York, p. 15

1927 ... "Voor de vrouwen – naar een nieuwe Stijl"
in : *Het Volk*, Holland
exact date unknown, clipping in archives
ill. : w.c. no. 35

1927 Georges Vantongerloo "L² = S L³ = V"
in : *ABC*, 2. serie, nr. 2, Basel
ill. : w.c. no. 27, p. 4 (two views)

1927 Piet Mondrian "Le Home - la rue - la cité"
Theo Van Doesburg "l'Art collectif et son importance sociale"
in : *Vouloir*, no. 25, Lille
Theme : environment
ill. : w.c. no. 20, w.c. no. 28, w.c. no. 29, w.c. no. 30, w.c. no. 35, middle pages

1927 Georges Vantongerloo "L² = S L³ = V"
in : *Contemporanul*, revue avant-garde, 6e année, no. 72, janvier, Bukarest, p. 8
ill. : w.c. no. 27, p. 8

1927 Georges Vantongerloo "Principe d'unité"
in : *i 10*, internationale revue, 1ste jaargang, nr. 3, Amsterdam, pp. 94-96
ill. : w.c. no. 27 & w.c. no. 31, p. 96
Analytical scheme of a work by Mondrian, p. 95
Ed. Arthur Müller Lehning, Amsterdam

1927 Georges Vantongerloo "Réflexions sur l'existence absolue des choses"
in : *i 10*, internationale revue, 1ste jaargang, nr. 10, Amsterdam, pp. 351-356
ill. : w.c. no. 36
cf. : reprint "i 10", Bert Bakker, The Hague, 1963, pp. 94-96, p. 351, pp. 387-391.

1928 in : *Muba*, no. 1, revue internationale, Paris
Editor : Juozas Tyslavia
ill. : w.c. nos. 13 & 14, according to Vantongerloo

1928 Georges Vantongerloo "Maštymai apie absolutiska daiktus esima"
in : *Muba*, no. 2, Paris
Theo Van Doesburg "Orientacni poznamky 1. De Stijl 2. Elementarismus"
Piet Mondrian, Michel Seuphor "Obrazova basen"
Piet Mondrian "Neoplasticismus"

1928-29 in : *Red*, nr. 2, Prag, p. 211, p. 223, p. 235

1929 Press review
John Xceron "Who's Who Abroad - Georges Vantongerloo"
in : *Chicago Daily Tribune*, European edition, Paris, July 5, p. 4
Portrait of Georges Vantongerloo, p. 4

1929 Exhibition catalogue
"Abstrakte und surrealistische Malerei und Plastik"
Kunsthaus Zürich, Zürich
The exhibition traveled on to Munich, to the German artists' association "Die Juryfreien" (1930) and the Art Association, Augsburg (1930).
No further catalogue was published.

1929 Lecture
Theo Van Doesburg "Enige punten ter verklaring van de moderne schilderkunst"
Stedelijk Museum, Amsterdam, 13.10

1929 Exhibition catalogue
"Exposición de arte moderno nacional y extranjero"
Galerias Dalmau, Barcelona, p. 15

1929 Georges Vantongerloo "Exakte Gestaltung"
in : *Bauhaus*, 3. Jahrgang, nr. 4, Bauhaus Dessau, s. 16 f
"Bauhaus" (special issue)
in : *Red*, Prag, pp. 129-160

1930 "A.C." (numéro d'introduction du groupe et de la revue "Art Concret"), Paris, avril
 The group was founded in 1930 in Paris by Carlsund, Van Doesburg, Hélion, Tutundjian and Wantz.
 Directeur : Hélion
 Introduction : Otto G. Carlsund (August 1930)

1930 Exhibition catalogue
 "A.C."
 Kubism, post-kubism, purism, konstruktivism, neo-plasticism, sur-realism, sur-impressionism, internationell utställning av post-kubistik konst, Parkrestaurangen Stockholmsutställningen, Stockholm
 After the exhibition, w.c. nos. 13, 14 vanished into thin air. They were lost for 27 years before being accidentally found in a Stockholm framing-shop.

1930 Cercle et Carré, no. 1, Paris
 ill. : w.c. no. 31

1930 Exhibition catalogue
 "Produktion Paris 1930 - Werke der Malerei und Plastik" Kunstsalon Wolfsberg, Zürich
 ill. : w.c. no. 57, fig. 82
 Text : S. Giedion "Die heutige Rolle der Malerei"

1930 ... "Naar de oplossing van de Scheldeoververbinding te Antwerpen" in : GAZET VAN BEVEREN-WAAS, Katholiek vlaamsch weekblad, nr. 47, 47ste jaargang, 2 november, titelblad & p. 2
 lit. on w.c. no. 51

1930 Exhibition catalogue
 "l'Aéronautique et l'art", 1re exposition internationale de poste aérienne", Musée des Arts Décoratifs, Paris, no illus.
 Press critique
 ... "Le décor de la vie - l'Aéronautique et l'art"
 in : Le temps, novembre, Paris, p. 4

1930 Edouard Joseph "Dictionnaire biographique des artistes contemporains, 1910-1930", Vol. 3
 Grund, Paris

1931 Katarzyna Kobra / Wladyslaw Strzemiński "Kompozycja prze strzeni obliczna rytmu czasu przestrzennego", Biblioteki A.R., nr. 2, Łódź
 With handwritten dedication "à Monsieur G. Vantongerloo la preuve de notre sympathie cordiale Katarzyna Kobra Wladyslaw Strzemiński"
 ill. : w.c. no. 26, fig. 25; w.c. no. 31, fig. 26; w.c. no. 27, fig. 27; w.c. no. 54, fig. 28

1931 Collection catalogue
 "Collection internationale d'art nouveau", cat. nr. 2, Łódź
 ill. : w.c. no. 21 : "Kompozycja", the painting which Georges Vantongerloo gave to the A.R. collection.
 fig. 67.

1931 Michel Seuphor, "Un renouveau de la peinture en Belgique flamande",
 Ed. Les Tendances Nouvelles, Paris
 ill. : w.c. no. 71, fig. 5
 "Vantongerloo is not well known as a painter but some of his close friends think his painting equals that of Mondrian" (Seuphor)

1931 Exhibition catalogue
 "l'Art vivant en Europe", Palais des Beaux-Arts, Bruxelles
 "International exhibition, organized by 'L'Art Vivant', society for the encouragement of contemporary painting and sculpture"
 no illus. (typographers' strike)

1931 Exhibition catalogue
 "Internationale Ausstellung - Plastik", Kunsthaus Zürich

1932 Yves Krier "Paris, port de l'air / assisterons-nous d'ici peu à cette audacieuse réalisation ?"
 in : le Miroir du monde, 3e année, 18 juin, Paris
 ill. : w.c. no. 38, p. 724; w.c. no. 39, p. 723; w.c. no. 51, p. 724

1932 Georg Schmidt "Zur Sociologie des Künstlers" in : Information, Heft 4, Oktober, Zürich

1932 Exhibition catalogue
 "1940" (deuxième exposition), Paris, p. 15
 no illus.

1932 "Abstraction-Création Art non-figuratif", no. 1
 Ed. Les Tendances Nouvelles, Paris
 - In this issue : Georges Vantongerloo, reflections on the function of curves, p. 40
 ill. : w.c. nos. 56, 69

1933 "Abstraction-Création Art non-figuratif", no. 2
 Ed. Les Tendances Nouvelles, Paris
 - In this issue : Georges Vantongerloo, reflections on art as an entity, pp. 43-46
 ill. : w.c. nos. 54, 60

1933 Max Raphael "Geistige Strömungen im gegenwärtigen Paris, 1. Der unpolitische Geist oder die Freiheit Sonette zu finden" in : Information, Heft 7, Januar, Zürich, s. 15-17

1934 "Abstraction-Création Art non-figuratif", no. 3
 Ed. Les Tendances Nouvelles, Paris
 This issue was produced by Vantongerloo
 No text written by him appears
 ill. : w.c. no. 81, p. 44

1935 "Abstraction-Création Art non-figuratif", no. 4
 Ed. Les Tendances Nouvelles, Paris
 This issue was produced by Vantongerloo in cooperation with Béothy
 - Georges Vantongerloo : "Evolution" (1932), pp. 30-32
 ill. : w.c. no. 84

1935 Konrad Farner, Zeitgenössische Bibliografie
 - Ideologische Situation der Gesellschaft
 - Theorie
 - Mathematik, u.a.
 in : Exhibition catalogue
 "These, Antithese, Synthese", Kunstmuseum Luzern

1935 Georges Vantongerloo "Le Groupement Abstraction-Création et l'art mural"
 in : Exhibition catalogue
 "Edition catalogue critique du salon de l'art mural", juin, Paris, p. 4
 Director-Founder : St.-Maur

1936 "Abstraction-Création Art non-figuratif", no. 5
 Ed. Les Tendances Nouvelles, Paris
 Was produced by the committee, that is to say : Herbin, Vantongerloo, Béothy, Gleizes and Gorin. Final issue.
 - Georges Vantongerloo : "Réflexions", p. 27f
 ill. : w.c. nos. 85, 88
 cf. : "The issues nos. 1-5 of 'Abstraction-Création', as well as the chapter on the group in this work."
 Reprint of the 5 issues : "Abstraction-Création", edition complete in one volume, Arno Press, New York, 1976 (?)

1936 Exhibition review
 V. Loon "Abstraction-Création / niet-figuratieve kunst te Parijs"
 in : Nieuwe Rotterdamsche Courant
 ill. : w.c. no. 88

1936 Exhibition catalogue
 Alfred H. Barr, Jr. "Cubism and Abstract Art"
 - "Abstract Art in Holland : De Stijl / Neo-plasticism"
 The Museum of Modern Art, New York, pp. 140-152
 Reprint : 1964/1974 : ill. : w.c. no. 3, p. 190;
 w.c. no. 60, p. 151; w.c. no. 14, p. 145 (not exh.)

The text is based upon facts assembled by A.H. Barr in Europe in 1927-28.

Just as the catalogue was about to be printed, 19 of the sculptures entered were rejected by the American customs as works of art.

(Among them were two works by Vantongerloo.)
 "... the United States Customs has refused to ... enter as works of art nineteen pieces... under a ruling which requires that sculpture must represent an animal or human form..." The 19 sculptures were considered to be "dutiable as plaster, bronze, stone, wood, etc., and have been entered under bond." in : reprint, 1974, p. 18

1936 Exhibition catalogue
 "D-o-o-d de olympiade onder dictatuur", Amsterdam
 Anti-fascist exhibition in the field of art, science and sports.
 Press critique
 - P.F.S. "Op de tentoonstelling d.o.o.d"
 in : Avondblad, 20 augustus

1936 Exhibition catalogue
 "Association artistique les Surindépendants indépendance discipline, neuvième exposition", Paris

1937 Exhibition catalogue
 "Konstruktivisten", Kunsthalle Basel
 Text : Carola Giedion-Welcker "Moderne Plastik, Elemente der Wirklichkeit" - 'Neoplastizismus', p. 12f
 cf. : Vantongerloo quotes this source in : "Les Faussaires", n.d.

1937 Exhibition catalogue
 "Association artistique les Surindépendants", Paris
 no ills.

1937 Carola Giedion-Welcker "Moderne Plastik", Zürich
 (revised edition in 1955)
 ill. : w.c. no. 27, p. 117; w.c. no. 69, p. 116

1938 Exhibition catalogue
 "Tentoonstelling abstracte kunst", Stedelijk Museum, Amsterdam
 Pamphlet
 "Het 1 aprilfeest van de 8"
 Press critique
 - ... "Tentoonstelling van abstracte kunst in het Stedelijk"
 in : Nieuwe Rotterdamsche Courant, 2 april
 - Jan Engelman "Zoo veel jaar na dato"
 in : de Groene, 9 april, Amsterdam, p. 11
 - L.K. "Abstracte kunst te Amsterdam"
 internationale tentoonstelling ingericht in het Stedelijk
 in : Algemeen Handelsblad, 10 april, p. 5
 - ... "De expositie van abstracte kunst in het Stedelijk Museum - richting die op haar eigen vernietiging uitloopt"
 in : De Telegraaf, 12 april
 With texts by Buys, Mondrian, Kandinsky, Gorin, G. Schmidt, S. Giedion

1938 in : Transition, no. 27, April-May
 Ed. : Eugene Jolas, Transition N.Y. / Faber & Faber London / Pessageries Dawson Paris
 ill. : w.c. no. 100

1938 Georges Vantongerloo "Reflektion", p. 252
 in : Max Bill "Über Konkrete Kunst", Werk nr. 8, Zurich, pp. 250-255
 ill. : w.c. no. 100, p. 252
 In this text, translated into German, Georges Vantongerloo discusses w.c. no. 100.

1938 Exhibition catalogue
 "Association artistique les Surindépendants, onzième exposition", Paris
 Exhibition critique
 B.J. Koszoth "Surindépendants Display Art, Pleasing, Displeasing - Not Dull"
 in : New York Herald Tribune, October 16, Paris, p. 4

1939 Exhibition catalogue
 "International Nutidskunst - Konstruktivisme - Neoplasticisme - Abstrakt Kunst - Surrealisme", Kunstsnerforbundet, Oslo

1939 Georges Vantongerloo "Décadence (1926)"
 in : Plastique, no. 5, Paris-New York, p. 17
 ill. : w.c. no. 109, p. 17; w.c. no. 130, p. 16
 Publisher of "Plastique" : Sophie Taeuber-Arp

1940 Collection catalogue (book)
 "Museum of Living Art - A.E. Gallatin Collection", New York University, New York
 ill. : w.c. no. 2, fig. 132

1942 "10 Origins", Allianz Verlag, Zürich
 "Portfolio with ten original graphic works by Jean Arp, Max Bill, Sonia Delaunay, César Domela, Alberto Magnelli, Sophie Taeuber-Arp, Georges Vantongerloo." Limited printing of 100 copies, size 27 x 21 cm.
 Georges Vantongerloo : woodcut (1941) : "Angle of Incidence = Angle of Reflection".
 Texts by Arp, Bill, Kandinsky and Magnelli.

1942 "Art of this Century - Objects - Drawings - Photographs - Paintings - Sculpture - Collages 1910-1942"
 Editor : Peggy Guggenheim, New York
 ill. : w.c. no. 27, p. 88 (wrong date of 1918, correct date : 1924).
 Error repeated next to ill. of w.c. no. 27
 in : Collection-catalogue "La Collezione Peggy Guggenheim" (Venice), Ed. Il Cenacolo, Florence, 1951

1943 Max Bill "Von der abstrakten zur konkreten Malerei des 20. Jahrhunderts"
 in : Pro Arte et Libris, nr. 15-16, Genf, s. 204-207

1943 Exhibition catalogue
 "Moderne Malerei"
 Musik Sommer Gstaad, in Palace Hotel, Gstaad
 Preparatory works :
 Carola Giedion-Welcker, Max Bill, H. Curjel.
 Preface Carola Giedion-Welcker :
 The Belgian painter and sculptor, Georges Vantongerloo, has produced strong patterns of color and optical proportions, with great inventiveness, in the context of his "functional elements".
 Texts : Mondrian on Neoplasticism (1938), Bill on Concrete Art (1942), and Vantongerloo : "Art is communicated to us, suggested by sensation..."
 ill. : woodcut (1941) for w.c. no. 162

1943 Exhibition catalogue
 "Exposition Georges Vantongerloo 1909-1939 30 années de recherches", Galerie de Berri, Paris

1944 "Konkrete Kunst", Kunsthalle Basel, Basel
 Text Georges Vantongerloo 1909-1939
 - "L'Art nous est communiqué"
 Exhibition designed by Max Bill.
 "In 1944, when the war was nearly over, when the constant pressure from outside was diminishing and there was a growing interest in innovative ideas, [this exhibition] was the first chronological and, under the circumstances, internationally documented manifestation of this [new] direction in art, the only one to develop clearly in Switzerland during the war and the years following it." Max Bill in "Die 40er Jahre - ein Dramatisches Jahrzehnt in Bildern", Ringier Documents, Zürich, 1976, p. 107
 Georg Schmidt "Ansprache zur Eröffnung der Ausstellung in der Kunsthalle ..." in : G. Schmidt "Umgang mit Kunst - ausgewählte Schriften 1940-1963", 2nd edition, Binningen, 1976, pp. 190-195

1944 Exhibition catalogue
 "Konkrete Kunst", Kunsthalle Basel
 Texts : "... A Dialogue on the Direction of Modern Art." pp. 3-7
 Max Bill "Ein Standpunkt", p. 9f
 Jean Arp "Art Concret", p. 11f

1944 Exhibition catalogue (folder)
 "Exposition d'art abstrait - peintures, sculptures, dessins, aquarelles", Galerie de Berri, 11-31 octobre, Paris
 Text : Maximilian Gauthier
 No list of works on exhibition

1945 Georges Vantongerloo "Des points créent une ligne..."
 in : Abstrakt Konkret, nr. 4, Januar, Bulletin der Galerie des Eaux Vives, Zürich, s. 1
 The only text by Vantongerloo, that appeared in all 12 issues of "Abstrakt Konkret"

1946 Georg Schmidt "Von der Beziehung Zwischen Architektur und Malerei um 1920"
 in : Werk, nr. 7, Juli, Zürich, s. 228-232
 ill. : w.c. no. 89, p. 230

1946 Exhibition catalogue
 "1er Salon des réalités nouvelles
 art abstrait, concret, constructivisme, non-figuratif"
 Palais des Beaux-Arts de la Ville de Paris, Paris
 no ills.
 Press critique
 - M.K. "Ein Neuer Pariser Kunstsalon"
 in : NZZ, Neue Zürcher Zeitung, Abendausgabe nr. 1351, 30. Juli, Zürich

1947 Laszlo Moholy-Nagy "The New Vision and Abstract of an Artist", Wittenborn, Schultz, Inc., New York
 ill. : w.c. no. 3, p. 48

1947 Exhibition catalogue
 "Arte astratta e concreta", Palazzo Exreale, Milano
 Preface : "The group 'l'Altana' gave over the preparation of the exhibition to some young people [who produced] the first [exhibition] of an international character held in Europe after the recent war". (cf. : 1944 Basel)
 "absolutely the first in Italy, ..."
 Texts (Italian) :
 Bill "Dall'arte astratta all'arte concreta", he discusses w.c. no. 156 (1939) : "... an example of absolute fusion of form and surface, differentiated rhythms, lines of color accenting a white background. Vantongerloo's evolution, the rigid horizontal - vertical system constructed on mathematical principles according to his recent small works, derives from his interest in non-Euclidean geometry and mathematical concepts attached to the theory of relativity".
 ill. w.c. no. 156, p. 19
 Kandinsky "l'Arte concreta"
 - Vantongerloo "Per qualcuno può essere la spazio" (probably 1943, cf. : text in catalogue Gstaad).

1948 Alfred H. Barr, Jr. "Painting and Sculpture in the Museum of Modern Art", New York
 ill. : w.c. no. 3, p. 277
 A gouache in the study collection, and a print, by Vantongerloo, are mentioned, p. 323

1948 in : Palaestra, internationaal maandblad voor hedendaagse kunst, 2de jaargang, nr. 8, oktober, Amsterdam
 ill. : w.c. no. 179
 Also in this issue : a text by Annie-Müller-Widmann on Kurt Schwitters, p. 170, dt

*** 1948 Georges Vantongerloo, "Paintings, Sculptures, Reflections"
 - "Introductory note by the author", (Paris, 5.4.1948)
 - "Biographical note - written by the author"
 - "Introductory reflections" (Paris, 1945)
 - "Reflections 1 & 2" (Menton, 1925)
 - "Reflections 3" (Menton, 1926)
 - "Reflections 4"
 - "False Bases of Reasoning" (Menton, 1927)
 - "Reflections 5" (Paris, 1929)
 - "Reflections 6" (Paris, 1930)
 - "Reflections 7"
 - "Concluding remark"
 Problems of Contemporary Art, no. 5, Wittenborn, Schultz, Inc., New York

The second and last book published by Vantongerloo.
 ill. : w.c. no. 2, fig. 3; w.c. no. 4, fig. 5; w.c. no. 13, fig. 6; w.c. no. 14, fig. 7; w.c. no. 27, fig. 8; w.c. no. 31, fig. 9; w.c. no. 36, fig. 10; w.c. no. 54, fig. 11; w.c. no. 56, fig. 12; w.c. no. 58, fig. 13; w.c. no. 65, fig. 14; w.c. no. 68, fig. 15; w.c. no. 69, fig. 16; w.c. no. 84, fig. 17; w.c. no. 88, fig. 18; w.c. no. 100, fig. 19; w.c. no. 102, fig. 20; w.c. no. 109, fig. 21; w.c. no. 110, fig. 22; w.c. no. 113, fig. 23; w.c. no. 156, fig. 24, in color; w.c. no. 114, fig. 25; w.c. no. 122, fig. 26; w.c. no. 130, fig. 27; w.c. no. 133, fig. 28; w.c. no. 141, fig. 29; w.c. no. 146, fig. 30; w.c. no. 152, fig. 31; w.c. no. 159, fig. 32; w.c. no. 170, fig. 33, in color; w.c. no. 162, fig. 34; w.c. no. 163, fig. 35; w.c. no. 167, fig. 36; w.c. no. 168, fig. 37; w.c. no. 169, fig. 38; w.c. no. 171, fig. 39; w.c. no. 172, fig. 40; w.c. no. 173, fig. 41; w.c. no. 174, fig. 42; w.c. no. 175, fig. 43; w.c. no. 176, fig. 44; w.c. no. 179, fig. 45; w.c. no. 178, fig. 46; w.c. no. 180, fig. 47; w.c. no. 184, fig. 48; w.c. no. 186, fig. 49.

1949 Review
 - Thomas B. Hess "Reflection on the Art of Today"
 in : the New York Times, March 13, book review, p. 7
 Hess (managing editor of Art News) compares 3 books published by Wittenborn :
 Arp "On my Way" / Ernst "Beyond Painting" / Vantongerloo "Problems of Contemporary Art".
 Quotation : "Vantongerloo is more serious, more penetrating and, as a writer insufferably dull... / these esthetics and formulas, reduced to their simplest forms, are obviously silly..."
 Although Hess's criticism of Vantongerloo's work is negative, he also says :
 "Vantongerloo seems to take his theories more seriously than Arp or Ernst."

1949 Max Bill "Die mathematische Denkweise in der Kunst unserer Zeit"
 in : Werk, nr. 3, März, Zürich, s. 86-92
 ill. : w.c. no. 184, p. 89
 English & French : p. 92

1949 "Opina Vantongerloo"
 in : Ver y Estimar, no. 11-12, Buenos Aires, pp. 81-83

1949 Exhibition catalogue (folder)
 "Kandinsky, Lissitzky, Mondrian, Seuphor, Schwitters, Taeuber-Arp, Van Doesburg, Vantongerloo"
 the Pinacotheca, New York

1949 Exhibition catalogue
 "Les premiers maîtres de l'art abstrait"
 catalogue 1e & 2e exposition
 in : Derrière le miroir, nos. 20 & 21, Galerie Maeght, mai, Paris

1949 Michel Seuphor "l'Art abstrait, ses origines, ses premiers maîtres", Paris
 p. 316s ("Notes biographiques", Georges Vantongerloo)
 ill. : w.c. no. 5, p. 273; w.c. nos. 22 & 170, p. 27; w.c. nos. 175 & 184, p. 316, portraits of Vantongerloo, pp. 77 & 272
 cf. : Vantongerloo's critiques on Seuphor's book in : 21, no 1 (lde)

1949 Max Bill "Die mathematische Denkweise in der Kunst"
 in : Die Zürcher Woche, nr. 3, 14. Oktober, Zürich, s. 6
 ill. : w.c. no. 173, p. 6

1949 Max Bill "Robert Maillart", Zürich
 (3. Auflage, Artemis, Zürich, 1969)
 ill. : w.c. no. 141, p. 26

1949 Exhibition catalogue
 "Antoine Pevsner, Georges Vantongerloo, Max Bill"
 Kunsthaus Zürich, Zürich
 Texts :
 Preface : W. Wartmann
 Bill "Die mathematische Denkweise in der Kunst unserer Zeit"

Pevsner "Propos d'Antoine Pevsner"
 – Vantongerloo "Historique"
 ill. : w.c. nos. 170 & 173

1950 Exhibition catalogue
 "Internationale Ausstellung Form und Gestaltung"
 Akademie der Bildenden Künste, Wien

1950 Exhibition catalogue
 "Europäische Kunst 13. - 20. Jahrhundert - aus zürcher Sammlungen", Kunsthaus Zürich, Zürich
 ill. : w.c. no. 156

1950 Exhibition catalogue (folder)
 "Museum of Non-Objective Painting, Loan Exhibition"
 Solomon R. Guggenheim Foundation, New York, no illus.
 review
 Canet Kubert "Comptes-rendus d'hôtesses, no. 37"
 The Museum of Non-Objective Painting, September 12, New York

1950 Beatriz Huberman "Georges Vantongerloo"
 in : Ver y Estimar, Cuadernos de Crítica Artística, año 5, no. 17, Buenos Aires, pp. 30-36
 Spanish, with enclosed handwritten translation in French, in the copy in the archives
 ill. : w.c. no. 184

1950 Sibyl Moholy-Nagy "Moholy-Nagy, Experiment in Totality"
 Harper & Brothers, New York
 Personal preface by Walter Gropius
 Visit by Mr. & Mrs. Moholy-Nagy, in 1935, to Georges Vantongerloo in Paris, p. 113

1951 Exhibition invitation
 "Arp, Bruce, Delaunay, Diller, Gallatin, Gildewart, Glarner, Picabia, Russell, Van Doesburg, Vantongerloo"
 Rose Fried Gallery, New York, no illus.

1951 Exhibition catalogue
 "Painters of De Stijl / Debut of Abstract Art in Holland : 1917-21 - Huszar, Mondrian, Van Doesburg, Van der Leck, Vantongerloo"
 Sidney Janis Gallery, New York
 Text : Michel Seuphor
 cf. : 18 (lde)

1951 Exhibition catalogue
 "Max Bill, Julius Bissier, Georges Vantongerloo"
 Kunsthverein Freiburg im Breisgau
 Texts :
 Preface : Bröse
 Bill "Realismus und Abstraktion" (1951)
 – Vantongerloo "Betrachtungen" (1950)
 cf. : 7 (lde)

1951 Giusta Nicco Fasola "Ragione dell'arte astratta", Istituto editoriale Italiano, Milano, tav. 23
 ill. : w.c. no. 170

1951 Tomas Maldonado "Georges Vantongerloo"
 in : Nueva Vision, no. 1, diciembre, Buenos Aires, p. 19
 ill. : w.c. nos. 24, 163

1951 Exhibition catalogue
 "Moderne Kunst aus der Sammlung Peggy Guggenheim"
 Kunsthaus Zürich, Zürich

1952 Max Bill "De la surface à l'espace"
 in : XXe Siècle, no. 2, Paris, p. 60
 Also published
 in : Architecture ... 53, no. 7, Brussels, 1953, pp. 239-246
 ill. : w.c. no. 100, fig. 5; w.c. no. 170, fig. 8;
 w.c. no. 214, fig. 14
 Also published
 in : Spirale nr. 3, Bern, 1954

1952 Exhibition catalogue (folder)
 "Coincidences - Arp, Bill, Darie, (R.) Delaunay, Diller, Gabo, Glarner, Kupka, Lissitzky & Dorner, Malevitch, Mondrian, Nicholson, Pevsner, Rodchenko, Russell, Van Doesburg, Vantongerloo"
 Rose Fried Gallery, New York, no illus.

1952 Andrew Cardnuff Ritchie "Sculpture of the Twentieth Century", The Museum of Modern Art, New York
 ill. : w.c. no. 89, p. 154
 Letter by Vantongerloo to A.C. Ritchie, "Director of the Department of Painting and Sculpture, Museum of Modern Art, New York" :
 "My deepest thanks for sending me your beautiful book... it is very interesting and significant. One part which particularly attracted me was the treatment of the subject of 'space'..."
 Critique by Vantongerloo :
 "Excuse me for expressing astonishment at not seeing two very great artists, the sculptors Giacomo Balla and Casimir Malevitch, mentioned in your fine book." (Paris, June 1, 1953, from the letter). In the notes in the margin of the book, Georges Vantongerloo wrote : 'Sculpture and Painters', p. 10, "[Everybody] except Vantongerloo, why?" 'The Last Decade : Old and New Tendencies', p. 31, "One might say Vantongerloo was deliberately forgotten." 'Sculptors on Sculpture', p. 38, "Silence on Vantongerloo".

1952-53 Exhibition catalogue
 in : The Museum of Modern Art Bulletin December 1952 - February 1953, New York
 On the occasion of the exhibition "De Stijl 1917-1928", at The Museum of Modern Art, New York

1953 James Fitzsimmons "Modern Surveys De Stijl : Its Contribution to Design"
 in : Art Digest, vol. 27, no. 7, January, New York, p. 6f, p. 26
 ill. : w.c. no. 26

1953 Exhibition catalogue
 "Georges Vantongerloo"
 Rose Fried Gallery, New York
 Two quotations by Georges Vantongerloo, from "Problems in Contemporary Art", no. 5, New York, 1948

1953 Press critique
 – Sidney Geist "Two Pure"
 in : The Art Digest, May 1, p. 15f
 The reference in the title is to Vantongerloo (and Gabo, who had an exhibition at the Matisse Gallery)
 ill. : w.c. no. 38

– Henry McBride "Vantongerloo and Integrity"
 in : Art News, June, p. 71

1953 Collection catalogue
 "Zwanzig Jahre Emanuel Hoffmann-Stiftung 1933-1953"
 Kunstmuseum Basel
 ill. : w.c. no. 88, p. 29

1953 Exhibition catalogue (folder)
 "Omaggio a Georges Vantongerloo", Fondazione Origine, Roma
 Text : Piero Dorazio "Vantongerloo o dell'Essenzialità"
 ill. : w.c. no. 179, cover

Press critique
 – ... "G. Vantongerloo"
 in : Arti Visive, no. 4-5, mai, Roma

1953 Bruno Zevi "Poetica dell'Architettura Neoplastica"
 Original edition, translated :
 "Poética de la Arquitectura Neoplástica", Ed. Victor Lelu, Buenos Aires, 1960, p. 28

1954 Exhibition and collection catalogue
 "Collectie Philippe Dotremont", Stedelijk Museum, catalogus 116,
 Amsterdam & Stedelijk Van Abbe Museum, Eindhoven

1954 Exhibition catalogue (folder)
 "Vantongerloo Lateš Works. Matière Plastique. Glarner Relational Paintings. Lateš Works", Rose Fried Gallery, New York, no ills.
 – Georges Vantongerloo quotation : "As matter is transformable, energy also is transformable, but not always measurable by our means, the universe is neither finite nor infinite; immeasurable, it is energy formed by unlimited energy."

Press critique
 – ... "One-man Shows"
 in : New York Times, March 4
 – Carlyle Burrows "New Talent Again..."
 in : New York Herald Tribune, March 7
 – R.R. "Fritz Glarner, Georges Vantongerloo"
 in : Art Digest, March 15

Max Bill to Georges Vantongerloo :
 "... then the revue 'Spirale' which is published by some young Swiss (one of them will be a pupil of ours at Ulm, the other will be my secretary there), is going to put out an issue dedicated to sculpture. Will you agree to participate ?"
 ill. : w.c. nos. 214, 211 & 89

1954 in : Spirale nr. 3, Bern
 Georges Vantongerloo to Dr. E. Trier :
 "If I am not mentioned in the publication 'Circle', everyone will know it is a boycott of my work, while if I am not part of your publication, or others, that will show that I don't wish to be associated with tricksters by being mentioned in the same work where they are discussed. You have my permission to publish this remark in your book."

1954 Eduard Trier "Moderne Plastik", Verlag Gebrüder Mann, Berlin, s. 75

1954 in : Arte Madi, nos. 7-8, juni, Buenos Aires
 "Revista del movimiento madinemors"
 Director : Kosice
 Quotation of Vantongerloo's : "As matter is transformable, energy also is transformable, but not always measurable by our means..."
 See above. (no index of sources)
 ill. : w.c. no. 174

1954 Werner Haftmann "Malerei im 20. Jahrhundert", Prestel Verlag, München
 – "De Stijl und seine Ästhetik", s. 270
 – "Piet Mondrian", s. 276
 – "Abstraction-Création", s. 415
 Vantongerloo is not mentioned

1955 Piero Dorazio "La fantasia dell'arte nella vita moderna", Polveroni e quinti editori, Roma
 ill. : Woman's sculpture 1914; Woman in interior 1916; w.c. nos. 4, 27 & 184
 Pages in the illustrated part of the book are not numbered.

1955 "Documentos : Una pagina de Georges Vantongerloo"
 in : Ver y Estimar, revista mensuel de critica artista, 2nd serie, no. 6, avril, Buenos Aires, p. 8f
 A translation into Spanish of the text
 – "Perception" 6 (lde), 1950.
 ill. : w.c. nos. 141, 100 & 54, p. 8; w.c. 179, p. 9

1955 Carola Giedion-Welcker "Plastik des 20 Jahrhunderts - Volumen und Raumgestaltung", Gerd Hatje Verlag, Stuttgart
 Revised edition of the book published in 1937, with a bibliography by Bernard Karpel (librarian of The Museum of Modern Art, New York)
 ill. : w.c. nos. 3, 27, 69 & 184

1955 Max Bill "Mies Van der Rohe"
 Architetti del movimento moderno, 12, il Balcone, Milano, p. 17
 ill. : w.c. no. 14

1956 Max Bense "Ästhetische Information", Ästhetika II, Agis Verlag, Krefeld und Baden-Baden
 See esp. : Bense's conception of "microaesthetics"

1956 Vilh. Bjerke Petersen "Konkret Konst" Raben & Sjögren, Stockholm
 ill. : w.c. no 13

1956 Hans Ludwig C. Jaffé "De Stijl 1917-1931, the Dutch Contribution to Modern Art", Meulenhoff, Amsterdan
 ill. : w.c. no. 2, plate 18
 cf. : A copy of this dissertation, with handwritten remarks by Vantongerloo, remains in the archives, and also a list of dates when the artists of that time left 'De Stijl' :
 1917 – Van der Leck; 1919 – Vantongerloo;
 1920 – Van 't Hoff; 1921 – Oud; 1923 – Huszar;
 1925 – Mondrian.
 "What is left of the former De Stijl movement?"
 Mondrian was already dead, but Jaffé could have made some inquiries by consulting Georges Vantongerloo. However, he did not.
 "This friendship (between Mondrian and Vantongerloo) frustrated Nelly Van Doesburg, Pevsner and Arp who tricked Helion into making trouble. Mondrian was caught in their trap at first, but when he saw the truth, he regretted his mistake very much."

1956 Review
 J.J. Vriend "De Stijl 1917-1931 - als nederlandse bijdrage tot de moderne kunst"
 in : De groene Amsterdamer, 21 juli, p. 9

1956 Ignacio Pirovano "Vantongerloo, son monde et la création de notre temps", Buenos Aires, 5 pages
 type-written copy in the archives
 Contacts : "...in Buenos Aires a group of young people talked with Vantongerloo for a long time, about his personal point of view, his writing, and the important place occupied by his artistic creations. Many Argentinians and, because of them, other South Americans, came to no. 7 Impasse du Rouet, where Vantongerloo was friendly and, happy to see young people from so far away, opened his door to us..."
 cf. : Pirovano recited the text in Spanish, on the occasion of the exhibition after Vantongerloo's death in 1965, at the Museo Nacional de Bellas Artes, Buenos Aires. Text excerpts are printed in the catalogue.

1956 Max Bill "Georges Vantongerloo"
 in : NZZ, Neue Zürcher Zeitung, Morgenausgabe nr. 3404, 29. November, Zürich
 On the occasion of his 70th birthday

1957 Exhibition catalogue
 "Art abstrait : les premières générations 1910-1939"
 Musée d'Art et d'Industrie, St. Etienne, p. 79

1957 in : Spirale nr. 4, Bern
 Publisher & editor : Marcel Wyss, Dieter Roth, Eugen Gomringer.
 – Georges Vantongerloo "L'Art nous est communiqué..."
 ill. : w.c. nos. 89, 211 & 186
 International exhibition for the publication of Michel Seuphor's "Dictionnaire de la peinture abstraite", F. Hazan, Paris

1957 Exhibition catalogue
 "50 Ans de peinture abstraite", Galerie Creuze, Salle Balzac, Paris, no ills.

1957 Karl Gerstner "Kalte Kunst : – zum Standort der heutigen Malerei", Arthur Niggli Verlag, Teufen
 ill. : w.c. nos. 23 & 100

1957 Press
 ... "Vantongerloo moet 4.000 zweedse kronen betalen... om eigen werken terug te krijgen",
 in : Gazet van Antwerpen, 18 oktober, p. 8
 ill. : w.c. no. 13
 cf. : 1930 "A.C." exhibition, Stockholm

1957 Collection catalogue
"In Memoriam Oskar Müller-Widmann 1887-1956", Basel
Text : George Schmidt mentions 8 works by Georges Vantongerloo

1957 Hans Platé "Plastik"
in der Reihe "Die Kunst des 20. Jahrhunderts", Hamburg
ill. : w.c. no. 88, p. 129

1957 Max Bense "Estética"
Buenos Aires (according to cat. Gall. Marlborough, London, 1962)
ill. : w.c. no. 141

1959 Gyula Kosice "Geocultur de la Europa de Hoy / Géoculture de l'Europe d'Aujourd'hui"
Ed. Losange, Buenos Aires, pp. 112, 114
- "La Alternancia Energético-Espacial en Vantongerloo / L'Alternance énergétique-spatiale chez Vantongerloo
Preface : Herbert Read
ill. : w.c. no. 240, p. 114

1959 Exhibition catalogue
"De eerste abstracten in België - Hulde aan de pioniers"
Hessenhuis, Antwerpen
Texts : Marc Callewaert, Maurits Bilcke, Dr. Jo Delahaut
Press critique
Marc Callewaert "Des abstraits dans un grenier"
No newspaper- and date-reference in the archives
Swedish

1959 Gert Marcus "Vantongerloo's Arkitekturprojekt"
in : Arkitektur, no. 12, the Swedish architectural review, December 5, Byggmästarens Förlag, Stockholm, p. 256f
As far as the contents are concerned, Gert Marcus fails to provide the expected architectural analysis. However, he refers to public honors, like the medal Georges Vantongerloo received from the French government and an architectural certificate : "Vantongerloos idéer blev ingalunda obeaktade och franska staten gav honom en medalj och ett arkitektdiplom."
ill. : w.c. nos. 72, 38 & 40, & Project for a bridge (drawing), 1928

1959 Michel Seuphor "Die Plastik unseres Jahrhunderts"
Ed. du Griffon, Neuchâtel
ill. : (3) studies (1915-17), p. 5
ill. : w.c. nos. 2 & 3, p. 57
Text : Michel Seuphor : "The idea of construction - notes and reflections" (1959)

1960 Exhibition catalogue
"Construction and Geometry in Painting - from Malevitch to Tomorrow", Galerie Chalette, New York
ill. : w.c. no. 81, w.c. no. 8

1960 Charmion von Wiegand "Georges Vantongerloo"
in : Arts, vol. 34, September, New York

1960 Exhibition catalogue
"Konkrete Kunst - 50 Jahre Entwicklung"
Helmhaus Zürich, Zürich
ill. : w.c. no. 3, p. 13; w.c. no. 14, p. 16; w.c. no. 102, p. 18; w.c. no. 156, p. 30; w.c. no. 172, p. 33, fig. 75; w.c. no. 173, p. 33, fig. 74; w.c. no. 215, p. 37; w.c. no. 257, p. 46; w.c. no. 258, p. 46, fig. 124
Concept, organization and selection : Max Bill
Catalogue documented by : Margit Staber
Illustrations of all 169 works on exhibition
Text excerpt by Georges Vantongerloo on w.c. no. 102 (dt), p. 18f, dating from 1938

1960 Press critique
... "Konkrete Kunst" in : Tagesanzeiger, Zürich, 11. Juni
... "Konkrete Kunst. Zu einer Ausstellung in Helmhaus Zürich in : Neues Winterthurer Tagblatt, 14. Juni

1960 Margit Staber "Die Anfänge der konkreten Kunst"
in : Werk, nr. 10, Winterthur
ill. : w.c. nos. 3 & 14

1960 Georges Duplain "En feuilletant les albums de la Maison des Artistes" in : Gazette de Lausanne, Lausanne, 11 juin
ill. : A page from the visitors' book of la Sarraz's : "une double page d'album : Vantongerloo et Max Bill (1939)"
ill. : w.c. no. 100

1960 Konrad Farner "Der Aufstand der Abstrakt-Konkreten" Wissen der Gegenwart, Dobbeck Verlag, München, 1. Ausgabe, September
no ill.

1960 in : "Dictionnaire de la sculpture moderne", F. Hazan, Paris, ill. : w.c. nos. 69 & 184, p. 290

1961 Droemer, Knaur, München & Zürich & German edition
p. 292

1961 Exhibition catalogue
"2e Exposition internationale de sculpture contemporaine", Musée Rodin, Paris
Petit catalogue, p. 2
Grand catalogue, "Belgique", w.c. nos. 56, 57 & 58
Biographical data quoting Michel Seuphor, instead of Vantongerloo himself

1961 Exhibition catalogue
"Georges Vantongerloo zum 75. Geburtstag" Galerie Suzanne Bollag, Zürich
Preface : Max Bill
ill. : w.c. nos. 3, 100, 109, 114, 170, 191, 197, 198, 199, 206, 223, 225, 238, 210, 214, 241, 253, 256, 263, 265 & 267

1961 Press critique
- Ernst Scheidegger "Georges Vantongerloo"
in : NZZ, Neue Zürcher Zeitung, 25. November, Zürich, Blatt 6
- ... "Georges Vantongerloo 75 Jährig"
in : Die Tat, 27. November, Zürich, s. 5
- Margit Staber "Experimentierer im Unbekannten - Georges Vantongerloo in der Galerie Suzanne Bollag"
in : Zürcher Woche, 1. Dezember, Zürich, p. 15
- R. Hs. "Galerie Suzanne Bollag : Georges Vantongerloo"
in : NZZ, Neue Zürcher Zeitung, 7. Dezember, Zürich, Blatt 16
ill. : w.c. nos. 184 & 259

1961 Shalil Ghosh ...
in : Desh, Bengali weekly, Calcutta, India, 2.12, pp. 445-449
Article on Georges Vantongerloo in Bengali
ills. : His studio in Paris, p. 44; portrait taken in Paris, p. 449

1961 Gillo Dorfles "Ultime tendenze nell'arte d'oggi"
Feltrinelli, Milano
Short texts on Vantongerloo

1962 Carlos da Cunha "Mestre Vantongerloo fala da arte moderna - abstracionismo ja não é mais a arte regenerada"
in : O Jornal, 1 juli, Rio de Janeiro, p. 3
ill. : The Brazilian artist Carlos da Cunha with Vantongerloo in his Parisian studio

1962 Exhibition catalogue
"31 GeStalter einer totalen visuellen Synthese - neue Richtungen in der plastisch-kinetisch integrierten Sichtbarkeit", Galerie d'Art Moderne, Basel

1962 Michel Seuphor "Antologie internazionale dell'incisione contemporanea" / "Anthologie internationale de la gravure contemporaine" / "International anthology of contemporary engraving", published by Tristan Sauvage, Galleria Schwarz, Milan
A book with little text
With an original engraving by Vantongerloo

1962 Dr. Gilberte Gepts "La Sculpture en Belgique"
Ed. Helios, Anvers-Antwerpen, p. 3
ill. : w.c. no. 88

**** 1962 Exhibition catalogue
 "Georges Vantongerloo", Marlborough Fine Art Limited, London

Standard-work
 Publisher : Max Bill
 Preface : Max Bill
 Texts by Vantongerloo, all translated into English :
 - "Reflections" (1917)
 - "The Incommensurable" (1961)
 - "An Intimate Biography" (1961)
 cf. : 49 (Ide) (1961) served as a project
 ill. : w.c. no. 1, p. 11; w.c. no. 3, p. 12; w.c. nos. 6 & 9, p. 13; w.c. nos. 11, 11a & 11b, p. 14; w.c. nos. 14 & 36, p. 15; w.c. no. 55, p. 16; w.c. nos. 56, 69 & 71, p. 17; w.c. no. 72, p. 18, in color; w.c. nos. 84, 89 & 93, p. 19; w.c. nos. 102, 106 & 122, p. 20; w.c. nos. 124, 126 & 128, p. 21; w.c. nos. 130 & 132, p. 22; w.c. nos. 133 & 137, p. 23; w.c. nos. 141, 147 & 154, p. 23; w.c. nos. 155, 156 & 158, p. 25; w.c. nos. 162, 167 & 169, p. 26; w.c. no. 171, p. 27, in color; w.c. nos. 172, 173 & 175, p. 28; w.c. nos. 177, 179 & 184, p. 29; w.c. nos. 188, 197 & 198, p. 30; w.c. nos. 199, 201 & 205, p. 31; w.c. no. 206, p. 32, in color; w.c. nos. 210 & 211, p. 33; w.c. nos. 214 & 218, p. 34; w.c. nos. 220 & 222, p. 35; w.c. nos. 223 & 224, p. 36; w.c. nos. 226, 228 & 232, p. 37; w.c. no. 236, p. 38; w.c. nos. 237 & 238, p. 39; w.c. nos. 240 & 241, p. 40; w.c. no. 243, p. 41, in color; w.c. nos. 251, 253 & 154, p. 42; w.c. nos. 255 & 256, p. 43; w.c. nos. 257 & 259, p. 44; w.c. nos. 261 & 262, p. 45; w.c. nos. 263 & 266, p. 46; w.c. nos. 267, 269 & 270, p. 47; w.c. no. 274, p. 48; w.c. no. 278, p. 49; w.c. nos. 38, 39 & 40, p. 50; w.c. nos. 51, 70 & 72, p. 51

Press critique
 - Eric Newton "Vantongerloo Exhibition at the New London Gallery"
 in : The Guardian, November 14, London
 - ... "Artistic Laboratory of Vantongerloo"
 in : The Times, November 19, London, p. 13
 ill. : w.c. nos. 173, 184 & 259

Exhibition review
 "The Art of Georges Vantongerloo"
 in : Radio Times, November 22, London, p. 11
 A conversation on November 24, on Radio 3, with art critic Jasja Reichardt, artist Anthony Hill and art historian John Golding

Press critique
 - Jasja Reichardt "Vantongerloo"
 in : The Arts Review, no. 21, November 3-17, London, p. 6, p. 23
 ill. : w.c. nos. 70 & 274
 - Kenneth Frampton "The Work of Georges Vantongerloo"
 in : Architectural Design, November, London, p. 542f
 ill. : w.c. nos. 55, 14, 240, 197, 38, 70, 51 & 72

1963 Exhibition catalogue
 "Formes mathématiques, peintres, sculpteurs contemporains"
 Université de Paris, Palais de la Découverte, Paris

1963 Margit Staber "De Beginselen van de konkrete kunst"
 in : De Vlaamse Gids, nr. 9, Brussel, pp. 626-632
 ill. : w.c. nos. 3 & 14

1963 Michel Ragon "De Stijl"
 in : Jardin des Arts, no. 106, septembre, Paris, p. 3
 ill. : w.c. no. 13

1963 Exhibition catalogue
 "Contemporary Painting in Belgium",
 The Corcoran Gallery of Art, Washington D.C.
 In a letter from the gallery's director, Mr. Hermann Warner Williams, Jr., to Georges Vantongerloo, dating from 29.10.63, two press critiques were enclosed (references to neither paper nor date)

Press critique
 - Mrs. Leslie Judd Ahlander "Exhibit is Glimpse of Belgian Art" ...
 - Frank Getlein "Work of Belgian Contemporary Artists in Fine Show at Corcoran" ...
 - ... "The Art Gallery. Belgian Issue" in : America's art exhibition magazine, January 1964, p. 4
 ill. : w.c. no. 166

1963 Reprint, as excerpt
 "i 10 - de internationale avant-garde tussen de twee wereldoorlogen / na 35 jaar een keuze uit de internationale revue i 10 door arthur lehning en jurriaan schrofer" Ed. Bert Bakker, Den Haag, pp. 94-96
 Vantongerloo's text :
 - "Principe d'unité", also texts by Bloch, Oud, Benjamin, et al.
 ill. : w.c. nos. 27 & 31

1963 Exhibition
 "i 10 - internationale avant-garde 1927-1929"
 Stedelijk Museum, catalogus 344, Amsterdam

1963 Michel Seuphor "La Peinture abstraite en Flandre"
 Ed. Arcade, Bruxelles
 Texts :
 Preface : Emile Langui
 Seuphor "La Peinture abstraite en Flandre entre les deux guerres" with many handwritten remarks by Vantongerloo in the archive copy
 Compilation of biographical data "notes et commentaires" : Maurits Bilcke, Léon-Louis Sosset, Jan Walravens
 ill. : w.c. no. 58, p. 126; w.c. no. 61, p. 31, table

Review
 Maurits Bilcke "De abstraæte schilderkunst in Vlaanderen : een boek en een tentoonstelling"
 in : Antwerpen, Tijdschrift der Stad Antwerpen, december, Antwerpen, pp. 126-131
 World-famous artist Georges Vantongerloo is not represented in any Belgian museum.
 Quotation : "so we'll have to miss canvases by world-famous Antwerp artist Georges Vantongerloo, co-signer of the 'Stijl'-manifesto in 1917 and the first artist to construct abstract sculptures.
 He never forgave nor forgot Belgium's (and Antwerp's) indifference. On the other hand, we must add that – to our knowledge – there is not a single work by this important pioneer, in any Belgian museum today.", p. 128 ff.

1963 Exhibition catalogue
 "Önskemuseet - the museum of our dreams - notre musée tel qu'il devrait être", museum unserer wünsche", Moderna Museet, Stockholm

1964 Collection catalogue
 "Rocznik Museum Sztuki w Łodzi 1930-1962"
 published by Wydawnictwo Łódzkie
 ill. : w.c. no. 21, fig. 82, color (the composition which Georges Vantongerloo offered the A.R. collection, Museum Łódź, Poland)
 Again ill. :
 in : Marian Minich "O nowa organizacje Museow Sztuki", Łódź (excerpt undated)
 Also in both editions : fig. 74, installation view of the collection, including w.c. no. 21

1964 Emiel Bergen "Georges Vantongerloo"
 type-written manuscript
 About this document : Max Bill to Georges Vantongerloo c/o V. Grumberg family, Moulin de Prades, par Aydat, Puy-de-Dôme, France
 "My dear Georges, Emiel Bergen asked me to get in touch with you for filling-out a paper from the Belgian Ministry of Public Education. ... he tells me that in any case he'll have to shorten (= the text) by half. ..."
 11.8.1964
 cf. : The later publication Emiel Bergen "Georges Vantongerloo" in : Royal Museums of Fine Arts in Belgium, Bulletin offprint, 1966/4, pp. 271-299

1964 Exhibition catalogue
"Painting and Sculpture of a Decade, 54-64",
Tate Gallery, London
ill. : w.c. no. 270, p. 59

1964 "Lexikon der modernen Plastik", Knaur, München
ill. : w.c. nos. 69 & 184, p. 344

1964 Michel Seuphor "La peinture abstraite - sa genèse, son expansion", Flammarion, Paris
ill. : w.c. no. 59, p. 66

1965 "Structure in Art and in Science"
Editor : Gyorgy Kepes, in the series Vision & Values,
Braziller, New York
Including : Max Bill
"Structure as Art ? Art as Structure ?"
ill. : w.c. no. 105, in documentary part 'Structure : visual documents'
cf. : The latter translation into German "Struktur in Kunst und Wissenschaft", Ed. de la Connaissance, Brussels, 1967

1965 Exhibition catalogue
"The Classic Spirit in 20th Century Art
Sculptors & Painters from Brancusi & Mondrian to Today"
Sidney Janis Gallery, New York

1965 Exhibition catalogue
in Greek only
"..."
"1e Biennale internationale de sculpture
Panathénées de la sculpture mondiale", Athènes, p. 71, no ills.
Press critique
- Giuseppe Marchiori "Panathénées de la sculpture mondiale"
in : XX^e Siècle, 28e année, no. 26, Paris, 1966

1965 † Georges Vantongerloo
Paris, October 5

1965 Ignacio Pirovano "Georges Vantongerloo 1886-1965
su mundo y el proceso creador de nuestro tiempo"
brochure offprint, Museo Nacional de Bellas Artes,
Buenos Aires
cf. : French version of the text of the brochure includes
the speech made by Pirovano on the occasion of the
commemorative exhibition (see below), while excerpts of
this speech have been printed in the catalogue.

1965 Exhibition - Collection catalogue
"Exposición homenaje Georges Vantongerloo 1886-1965"
Museo Nacional de Bellas Artes, Buenos Aires
Pirovano collection
With texts by Pirovano (see above) and Samuel F. Oliver
ill. : w.c. no. 5, fig. 3; w.c. no. 180, p. 8; w.c. no. 243,
title, color

1965 T. Spiteris "Vantongerloo, pionnier de l'abstraction"
in : Chefs-d'œuvre de l'Art, no. 146
Quoting exhibition-catalogue "Vers une plastique pure...",
Brussels, 1972

1965 Exhibition catalogue
"Traum-Zeichen-Raum / Benennung des Unbekannten / Kunst
in den Jahren 1924-1939"
Wallraf-Richartz-Museum, Köln
ill. : ..., 1935

1965 Georges Vantongerloo "Réflexions I"
in : Exhibition catalogue
"Konkrete Kunst - Grafik - Texte", Stadt Emden
German translation of a text written by Georges
Vantongerloo in Menton in 1925.
It appeared in English in the series "Problems of
Contemporary Art", no. 5, Wittenborn, Schultz Inc.,
New York, 1948, pp. 8-16

1966 U. Apollonio "E Morto Georges Vantongerloo"
offprint from Casabella 301, Milan, 8 pages
ill. : w.c. no. 3, fig. 10; w.c. no. 14, fig. 11; w.c. no. 55,
fig. 12; w.c. no. 93, fig. 13; w.c. no. 102, fig. 14; w.c.
no. 128, fig. 15; w.c. no. 169, fig. 16; w.c. no. 171, fig. 17;
w.c. no. 184, fig. 18; w.c. no. 210, fig. 19; w.c. no. 220,
fig. 20; w.c. no. 254, fig. 21; w.c. no. 256, fig. 22;
w.c. no. 262, fig. 23; w.c. no. 269, fig. 24; w.c. no. 51,
fig. 25; w.c. no. 70, fig. 26; w.c. no. 72, fig. 27

1966 Aldo Pellegrini "New Tendencies in Art"
Jacobo Muchnik, Buenos Aires /
Crown Publishers, New York /
Elek Books Ltd., London
With text references

1966 Emiel Bergen "Georges Vantongerloo"
in : The Royal Museums of Fine Arts in Belgium,
Bulletin 4, offprint, pp. 271-299
ill. : w.c. no. 278, p. 277; w.c. no. 14, p. 281; w.c. nos.
40 & 38, p. 285; w.c. no. 5, p. 287; w.c. no. 36, p. 291
(faulty dating and titling, correctly : "rapport des volumes
émanant du cône", 1927); w.c. no. 218, p. 293

1966 Max Bill "Georges Vantongerloo"
in : XX^e Siècle, 28e année, no. 26, Paris
ill. : w.c. nos. 3, 14 & 184

1966 Margit Staber "Georges Vantongerloo"
in : Art International, vol. X/2, février, Lugano, pp. 13-15
no ills.

1966 Margit Staber "Konkrete Kunst"
Serielle Manifeste, Jahrgang 66, Manifest 11,
Ed. Galerie Press, St. Gallen
Also : Georges Vantongerloo "Reflektion", p. 8. This text
translated into German had already been published in :
Max Bill, Werk, nr. 8, 1938
ill. : w.c. nos. 9, 215 & 257, p. 8

1966 Exhibition catalogue
"Georges Vantongerloo - Gedächtnisausstellung zum
80. Geburtstag", Galerie Suzanne Bollag, Zurich
Short text : Max Bill

1967 "Arc-Art Research Center", Kansas City, Missouri
ill. : w.c. no. 179 (not exh.)
- Quotation from Vantongerloo : "That which constitutes
the intrinsic value of a work of art, of an invention, a
creation, a scientific discovery, is nothing other than spirit."

1967 Exhibition catalogue
"Vom Konstruktivismus zur Kinetik 1917-1967"
Galerie Denise René/Hans Mayer, Krefeld
Text : Michel Seuphor
"Einleitung zu einem Konstruktivistenfest"

1967 Margit Staber "Georges Vantongerloo"
in : Werk, nr. 6, Juni, Winterthur, s. 353-357
ill. : w.c. no. 2, p. 353; w.c. no. 26, p. 354; w.c. no. 104,
p. 355; w.c. nos. 134 & 175, p. 356; w.c. nos. 182 & 220,
p. 357

1967 George Rickey "Constructivism - Origins and Evolution"
Braziller, New York
ill. : w.c. no. 84, p. 146; w.c. no. 85, p. 149

1967 "Struktur in Kunst und Wissenschaft"
Gyorgy Kepes, Ed. de la Connaissance,
Brussels
Original in English : 1965

1967 Frank Popper "Naissance de l'art cinétique"
Gauthier Villars, Paris
Popper writes about the influence which Vantongerloo's
plexiglass objects exerted on Latin-American artists.

1967 "Exposition internationale de sculpture contemporaine"
"International Exhibition of Contemporary Sculpture"
"Expo 67", Montreal, Canada

Vantongerloo's works were not on exhibition, but he is quoted in the preface by Guy Robert.
ill. : w.c. no. 26, p. 49 (not exh.)

1968 Neville Weston "Kaleidoscope of Modern Art"
Harrap, London

According to Emiel Bergen, "Georges Vantongerloo", Prague, 1970 : "L'Auteur Neville Weston souligne l'influence de Vantongerloo en Scandinavie."

1968 Maurice Besset "Qui était Le Corbusier?", Skira, Genève, p. 55
ill. : sculpture : w.c. no. 26

1968 Georges Vantongerloo "Symétrie et Proportion" in : Leonardo, vol. 1, no. 3, Pergamon Press, pp. 313-317
cf. : 16 (lde) 1951
ill. : w.c. nos. 3, 198, 184, 210 & 214

1968 Exhibition catalogue
"Plus by Minus : Today's Half-Century"
Albright-Knox Art Gallery, March 3 - April 14,
copyright by the Buffalo Fine Arts Academy
ill. : w.c. no. 26, cat. 211; w.c. no. 61, cat. 212.

1968 "Data - Directions in Art, Theory and Aesthetics"
Anthony Hill, Faber & Faber, London

Georges Vantongerloo's texts translated into English :
- "To perceive" (1957), pp. 22-25
- "Universal existence" (1961), p. 25 f
- "Conception of space 1" (1958), p. 27 f
- "Conception of space 2" (1960), pp. 29-32
ill. : w.c. nos. 210, 214, 228 & 240.
Hill writes a short review honoring the sculptor :
"Vantongerloo stands out as one of the most original and independent artists of our time. His sculptures, 'constructions dans la sphère' of 1917, remain among the most advanced in conception of all pioneer abstract works and continue to exert a seminal influence for us today. With the last works, those made in plastic, dating from 1950, Vantongerloo was doubtful if the term 'artwork' remained useful, even in a generic sense, since they were conceived neither as paintings nor as sculptures but as a kind of 'pure research'."

1968 Jack Burnham "Beyond Modern Sculpture - the Effects of Science and Technology on the Sculpture of this Century"
Braziller, New York
4th edition, 1975
ill. : w.c. no. 27, p. 135 (with drawing) / w.c. no. 54, p. 137 (with drawing).
One of the authors who wrote extensive, and as far as the content is concerned, valuable text passages on Vantongerloo's work. In 1974 Margit Staber referred to him : "Jack Burnham sees him (Georges Vantongerloo) as one of the few modern artists who made something out of the 'new space-time sensibilities' in 'opposition to traditional ideas of form'." Margit Staber in : Studio International, April 1974, p. 184

1969 Exhibition catalogue
Biennale Nuremberg, 18.4 - 3.8
also : Margit Staber "Georges Vantongerloo"
Special contribution to the Biennale, Nuremberg
ill. : w.c. no. 284, unnumbered pages

1969 Margit Staber "Biennale Nürnberg 1969"
Konstruktive Kunst : Elemente und Prinzipien
in : Kunsthochschulen, 5. Jahrgang, Heft 10, Juli, Luzern
ill. : title, w.c. no. 284

1969 Armando Brissoni "Lo strutturalismo matematico nelle sculture di Vantongerloo"
in : La Biennale di Venezia, no. 64-65, Venezia, p. 52
Text published in Spanish in 1970 and 1972

1969 H.H. Arnason "A History of Modern Art - Painting, Sculpture, Architecture", Thames & Hudson, London
ill. : w.c. no. 26

1969 Prof. C.H. Waddington "A Study of the Relations Between Painting and the Natural Sciences in this Century" / "Behind Appearance", Edinburgh University Press

Georges Vantongerloo is hardly mentioned, only his name appears. On the other hand, the reflections on Mondrian are worth while : 'Painting a New Reality', pp. 39-42

1969 Paul Overy "De Stijl", Studio Vista, Dutton Piethorne, London
With regard to Vantongerloo, who is only mentioned as a sculptor, this book is not important.
Quotation : "Volume is replaced by planes or elements similar to those of Rietveld's early furniture. The positive-negative, volume-void interchange is replaced by a definition and extension of space by means of planes or elements." (Georges Vantongerloo's sculptures in the late twenties and early thirties).
ill. : w.c. nos. 11 & 69, p. 127

1970 Emiel Bergen "Georges Vantongerloo"
in : Výtaře Umění, 4, Prag, pp. 162-180
Czech and French texts
ill. : w.c. no. 6, fig. 163; w.c. no. 21, fig. 167; w.c. nos. 69 & 126; w.c. no. 100, fig. 169; w.c. no. 170, fig. 170; w.c. no. 134, fig. 171; w.c. no. 173, fig. 172; w.c. no. 254, fig. 173; w.c. no. 182, fig. 174; w.c. no. 218; w.c. no. 227, fig. 175; w.c. no. 256, fig. 176; w.c. no. 184, title also : "Films, Etudes, 1917", fig. 166
"Projet d'un pont d'Anvers, 1928, dessin", fig. 168 (w.c. no. 46, 47 or 48 ?)
"Vues de l'atelier Parisien de l'artiste", fig. 162

1970 Armando Brissoni "El Estructuralismo matemático de la escultura en Georges Vantongerloo"
in : Nueva Forma, no. 51, Madrid
Original text (Italian) :
in : La Biennale di Venezia, no. 64-65, Venice, 1969, p. 52

1970 Collection catalogue
"19./20. Jahrhundert", Kunstmuseum Basel, Basel
ill. : w.c. no. 88, p. 321

1970 Exhibition catalogue
"l'Art en Europe autour de 1925", Strasbourg
ill. : w.c. no. 34, fig. 60

1971 "Was die Schönheit sei, ich weiß es nicht - Künstler-Theorie-Werk" (kat. zur 2. Biennale Nürnberg), Dumont Verlag, Köln
In this catalogue, a text by Georges Vantongerloo dating from 1948, "Histoire", translated into German by Max Bill : "Thema und Kunst".
cf. : published for the first time - in the original version in : Exhibition catalogue "Antoine Pevsner, Georges Vantongerloo, Max Bill", Kunsthaus Zürich, 1949.

1971 Walter Zanini "Vantongerloo e sua arte de base matemática"
in : Tendências da escultura moderna, Ed. Cultrix, Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, pp. 230-234

1971 Exhibition catalogue
"The Non-Objective World 1924-39" /
"La Peinture non-objective 1924-39" /
"Il mondo della non-oggettività 1924-39",
Galerie Chauvelin, Paris / Gallery Annely Juda, London / Galleria Milano, Milano
ill. : w.c. no. 76

1971 Reprint
Michel Seuphor "Cercle et Carré", Pierre Belfond, Paris
Within this reprint : 3 complete texts by Georges Vantongerloo, from :
- no. 1 (no title);
- no. 2 'plastique d'art...', programmed text;

– no. 3 (no title), on the airport projects.
 New : preface by Seuphor on the historical situation of the artists' association "Cercle et Carré".
 Appendix : exhibition-index, dating from April 18, 1930

1971 Michael Holt "Mathematics in Art"
 Studio Vista, London
 With bibliography on the subject of mathematics

1971 Maurice Besset "20. Jahrhundert"
 Belser Verlag, s. 174

1971 Exhibition catalogue
 "Masters of Early Constructive Abstract Art"
 Galerie Denise René, New York
 Preface, selection of texts and bibliographies : Margit Staber.
 ill. : w.c. no. 204.
 Text : Georges Vantongerloo, English, no title, quoted from "Problems of Contemporary Art, no. 5", Wittenborn, Schultz, Inc., New York, 1948

1971 "Robho"
 numéro 56, 67 rue Hallé, Paris
 Texts :
 ... "Vantongerloo : De l'inchangeable au process art"
 – Georges Vantongerloo : "Je 'moi'" (1932), from *Abstraction-Création*, no. 4
 – Georges Vantongerloo : "Mes recherches, mes impulsions, mes réactions" (Paris, 1961).
 Max Bill "Les idées - schemes de Vantongerloo" (1962)
 ill. : w.c. no. 257, p. 42; w.c. no. 206, p. 43, top left (correct title : "Deux zones de l'espace (action et réaction)", 1949); w.c. no. 256, p. 43, top (correct title : "Composition avec réfraction de la lumière", 1958); w.c. no. 254, p. 43, bottom; w.c. no. 262, p. 44, top left; w.c. no. 259, p. 44, top right; w.c. no. 263, p. 44

1971 Max Bill "Georges Vantongerloo"
 Manuscript written for the exhibition at the Gallery Denise René/Hans Mayer, Düsseldorf, the text was not included in the catalogue (in the archives).

1971 Exhibition catalogue
 "Georges Vantongerloo - Bilder und Plastiken",
 Galerie Denise René/Hans Mayer, Düsseldorf
 Texts : "Margit Staber über Georges Vantongerloo" /
 – Georges Vantongerloo : "...", no title, quoted from "Problems of Contemporary Art, no. 5", Wittenborn, Schultz, Inc., New York, 1948
 ill. : w.c. nos. 178, 187, 188, 204, 219 & 220

1972 Juan Daniel Fullaondo "Georges Vantongerloo desde El Stijl a la Aurora Boreal"
 in : Nueva Forma, no. 75, Madrid
 With many – unauthorized – ills.
 Also texts :
 Armando Brissoni "El Estructuralismo matemático de la escultura en Georges Vantongerloo" (original : Italian, 1969)
 Georges Vantongerloo (copied from 'De Stijl', French)
 – "La Création, le visible, la substance"
 – "Le Tout, la force, le point"
 – "De l'Absolu"
 – "Création"
 – "De l'Invisible"
 – "La Science, l'homme de science, le vrai"
 – Analysis of Archipenko's 'Gondoliere'.

1972 Exhibition catalogue
 "Vers une plastique pure - les premiers abstraits belges 1918-1930" / "Naar een zuiver beelden - de eerste Belgische abstracten 1918-1930", Musées Royaux des Beaux-Arts de Belgique, Bruxelles / Koninklijke Musea voor Schone Kunsten van België, Brussel
 ill. : w.c. nos. 2 & 3

1972 Exhibition catalogue
 "Georges Vantongerloo", Splitter, nr. 6
 Galerie Scheidegger und Maurer, Zürich

Texts :
 Max Bill : "Georges Vantongerloo"
 – Georges Vantongerloo : "Thema und Kunst" (1948)
 cf. : English in : "Problems of Contemporary Art, no. 5", Wittenborn, Schultz, Inc., New York, 1948 : "Introductory note".
 ill. : w.c. nos. 187, 189, 204, 220, 264, 210, 240, 184 & 142 bis

1972 Exhibition catalogue
 "Rationale Spekulationen - konstruktivistische Tendenzen in der europäischen Kunst zwischen 1915 und 1930", aus deutschen Privatsammlungen, Städtisches Museum Mönchengladbach
 ill. : w.c. nos. 192 & 72
 no text

1973 "Constructivism in Poland 1923-1936"
 Museum Folkwang, Essen
 Rijksmuseum Kröller-Müller, Otterlo
 Very accurately presented.
 See cultural exchange Poland/France late twenties/early thirties.
 Scholarly texts on 'Blok', 'Praesens', 'A.R.'
 by : R. Stanislawski, J. Ladnowska, J. Ojrzynski, J. Zagrodzki.

1973 Exhibition catalogue
 "50 Jahre Handelsverband der Schweiz"
 Kunstmuseum Zürich, Zürich

1973 Exhibition catalogue
 "Die zwanziger Jahre", Kunstmuseum, Zürich
 ill. : w.c. no. 20, fig. 135; w.c. no. 30, fig. 136.

1973 Exhibition catalogue
 "Pioneers of Modern Sculpture"
 Hayward Gallery, Arts Council, London
 ill. : w.c. nos. 2 & 3

1973 Exhibition catalogue
 "The Non-Objective World 1914-1955" /
 "Die gegenstandslose Welt 1914-1955"
 Annely Juda Gallery, London,
 University Art Museum, Austin, Texas
 ill. : w.c. no. 225
 Preface (German/English : Margit Staber "Werktypen, Begriffe und Wirkungen... einige Feststellungen")

1974 Exhibition catalogue
 "Vordemperge-Gildewart Remembered",
 Annely Juda Fine Art, London
 ill. : w.c. no. 225, p. 147

1974 Reprint
 Alfred H. Barr, Jr. "Cubism and Abstract Art"
 The Museum of Modern Art, New York
 first published 1936
 ill. : w.c. no. 3, p. 190; w.c. no. 60, p. 151;
 w.c. no. 14, p. 145 (not exh.)

1974 Tomas Maldonado "Avanguardia e razionalità - articoli, saggi, pamphlets 1946-1974"
 Giulio Einaudi, Turin
 ill. : w.c. nos. 27, 156 & 179

1974 Exhibition catalogue
 "De Stijl, Cercle et Carré"
 Galerie Gmurzynska, Köln
 ill. : w.c. no. 76

1974 Margit Staber "Georges Vantongerloo : Mathematics, Nature and Art"
 in : Studio-International Journal of Modern Art, volume 187, no. 965, pp. 181-184
 ill. : w.c. no. 9, p. 182; w.c. no. 184, p. 183; w.c. no. 189, p. 184; w.c. no. 11.

1975 Cor Blok "Geschichte der abstrakten Kunst 1900-1960" Dumont Verlag, Köln
ill. : w.c. no. 104

1975 Nanny Schrijvers "...", Antwerpen
A work on Georges Vantongerloo not yet known to me. In any case not based upon the source-material in the archives.

1976 Collection catalogue
Angelica Zander Rudenstine "Georges Vantongerloo" in : the Guggenheim Museum Collection, Paintings 1880-1945, vol. 2, New York, pp. 662-674
ill. : w.c. nos. 58, 62, 101bis, 103, 105, 110 & 116. All owned by the museum, from the period 1929-37, with work-index-data very carefully worked out.

1976 Facsimile
"Bauhaus – Dessau 1926-31" in collaboration with the Bauhaus-Archiv.-GMBH, Kraus Reprint Nendeln, Berlin

1976 ? Reprint
"Abstraction-Création" authorized reprint edition complete in one volume, original issues 1-5 : 1932-36 Arno Press, New York

1976 in : "Max Bill", German, Juni, Zürich, s. 40f
ill. : w.c. no. 189
Bill : "Georges Vantongerloo... developed new trends in sculptures as well as in painting. He activated the surface of his paintings as exponents of linear color-vibrations, as in painting ... no. 189", p. 41

1976 Max Bill "Costruttivismo" in : Enciclopedia del Novecento, volumen I, Istituto dell'Enciclopedia Italiana, pp. 1053-1058
The entire text is useful because of its historical construction and art-theoretical explanation of movements including "abstraction-creation".

1976 Exhibition catalogue
"Malewitsch-Mondrian und ihre Kreise" Sammlung Wilhelm Hack, Kölnischer Kunstverein, Köln 25. Mai - 1. August
ill. : w.c. no. 2, p. 185

1976 Margit Staber "Fritz Glarner" ABC Verlag, Zürich
ill. : w.c. no. 12 (?), p. 67

1976-77 Exhibition catalogue
"De Boeck, Jostens, Servranckx, Vantongerloo – Pioniere der Abstrakten Kunst – Belgien 1915-60", Galerie Gmurzynska, Köln
German/English
L.H. Florsheim "Memoir of Vantongerloo" / "Erinnerung an Vantongerloo". – Georges Vantongerloo text quoted from 'De Stijl', no. 9
ill. : w.c. no. 156; w.c. no. 76; w.c. no. 85; w.c. no. 113, in color; w.c. no. 189.

1977 Exhibition catalogue
"Tendenzen der zwanziger Jahre", 15. Europäische Kunstausstellung, Berlin, Neue National-Galerie, 14.8 - 16.10.77, Dietrich Reimer Verlag, Berlin, mit Abb. & Ausstellungsverzeichnis
ill. : w.c. no. 85, p. 1/285, fig. 319 (cat. no. 1/482).
exh. : w.c. no. 56 (cat. no. 1/481) & w.c. no. 3 (cat. no. 1/248) & w.c. no. 55 (cat. no. 1/518)

1977 Exhibition catalogue
"Skulptur – Die Entwicklung der abstrakten Skulptur im 20. Jahrhundert und die autonome Skulptur der Gegenwart", Westfälisches Landesmuseum, Münster

1977 Willy Rotzler "Konstruktive Konzepte. Eine Geschichte der konstruktiven Kunst vom Kubismus bis Heute", ABC-Verlag, Zürich
ill. : w.c. no. 151, in color
Review
Fritz Billeter "die konstruktive Kunst blieb bis Heute lebendig – Willy Rotzler hat ihre Geschichte dargestellt" in : Tagesanzeiger, 1. November, Zürich, Kulturseite

1977 Exhibition and collection catalogue
"Aspekte Konstruktiver Kunst", Sammlung McCrory Corporation, New York
Kunsthaus Zürich, Zürich
Willy Rotzler "Aspekte konstruktiver Kunst"
ill. : w.c. no. 24, title page
"Aspects historiques du constructivisme et de l'art concret", Collection McCrory
Musée de l'Art Moderne de la Ville de Paris, Paris
ill. : w.c. no. 24

1977 Exhibition catalogue
"Georges Vantongerloo – Bilder 1937-1949" Galerie Lopez AG, Zürich
Texts :
Margit Staber "Georges Vantongerloo : Mathematics, Nature and Art"; "Georges Vantongerloo, Mathematik, Natur und Kunst".
Max Bill "Zu den Bildern von Georges Vantongerloo".
Presscritiques
– Alfred Messerli "Vantongerloo"
in : Züri Leu, 10. Mai, Zürich
ill. : w.c. nos. 125, 153, 191 & 203.
Exhibition-poster : w.c. no. 177
– G.R. : "Georges Vantongerloo in der Galerie Lopez"
in : Zürisee-Zeitung, Stäfa, 12. Mai
– L.V. "Georges Vantongerloo"
in : NZZ-Neue Zürcher Zeitung, 17. Mai, Zürich, s. 39
– Max Engeli "Experiment des Geistes"
in : Brückenbauer, 20. Mai, Zürich
ill. : w.c. no. 125
– M. St. "Träumer, Erfinder, Macher"
in : Die Weltwoche, 8. Juni, Zürich
– H.J.K. "Schönheit der Askese"
in : Basler Zeitung, 18. Juni, Basel
ill. : w.c. no. 125
– P.E. "Georges Vantongerloo"
in : Tagesanzeiger, 8. Juli, Zürich
– ... "Georges Vantongerloo à Zurich (un pionnier)"
in : Tribune de Lausanne le matin, 8 juillet, Lausanne
– Christian Geelhaar "Zürcher Galerie Lopes AG Ausstellung : Georges Vantongerloo..."
in : Panthéon, 35/4
ill. : w.c. no. 147

1977 "Mondrian, Vantongerloo, Torrès-Garcia, Hélion, Bill – Lettres à Jean Gorin" in : Macula no. 2, revue trimestrielle, Paris
Editors : Yve-Alain Bois, Guy Brett, Jean Clay.
Carefully investigated.
8 Letters from Georges Vantongerloo to Gorin (from the archives)

1977 Eduard Hüttinger "Max Bill" ABC-Verlag, Zürich
ill. : w.c. no. 14, p. 14; w.c. no. 3, p. 220.

1977 Hans Joachim Albrecht "Skulptur im 20. Jahrhundert – Raumbewusstsein und Künstlerische Gestaltung" Dumont Verlag, Köln
ill. : w.c. nos. 27 & 2

1977 Margit Staber "Konkrete Kunst"
in : "Die Kunst des 20. Jahrhunderts 1880-1940"
Propylaen, bd. 12, Berlin, s. 263-265

1978 Exhibition catalogue
"Abstraction-Création 1931-1936"
Münster and Paris
ill. : w.c. no. 61, p. 278; w.c. no. 129, p. 84.
No material from the Vantongerloo estate was lent, either
for the exhibition, or for the catalogue.

Press critique
– Gottfried Sello "Ausstellung 'Abstraction-Création' : Abstrakte
Kunst Zweite Welle"
in : Die Zeit, nr. 21, 19. Mai, s. 45

1978 "Recent Acquisition, Georges Vantongerloo's Interrelation of
Volumes"
in : Tate Gallery, December, London
ill. : w.c. no. 13.
The Tate Gallery bought the sculpture which was lost in
1930 at the "A.C." exhibition in Stockholm.

1978 Emiel Bergen "Georges Vantongerloo – le design, les projets
architecturaux"
in : +/o, Revue d'Art Contemporain, no. 23-24, Bruxelles,
pp. 60-71
ill. : The Vantongerloo Brothers, p. 60; w.c. no. 70, p. 61;
w.c. nos. 38 & 40, p. 62; w.c. nos. 38 & 39, p. 63;
w.c. nos. 15, 20, 28, 30 & 34, p. 69; drawing for w.c.
no. 29, p. 69; drawings for w.c. nos. 20, 28 & 35, p. 65;
w.c. no. 69, p. 69.

1979 Exhibition catalogue
"L'Art dans les années 30 en France", Musée d'Art et
d'Industrie, Saint-Etienne, mai
ill. : w.c. no. 139, p. 93

1979 Exhibition catalogue
"Mondrian und De Stijl", Galerie Gmurzynska, Köln,
Mai-August
ill. : w.c. no. 10b, p. 219, in color; w.c. no. 119, p. 221, in
color; w.c. no. 76, p. 222; w.c. no. 85, p. 223, in color.

1979 René Micha "Mondrian et De Stijl"
in : Art International, vol. XXIII/5-6, septembre, Lugano,
pp. 82-85
ill. : w.c. nos. 10b & 119, p. 84

1979 Valentina Anker "Max Bill ou la recherche d'un art logique"
Essai d'une analyse structurale de l'œuvre d'art, Ed. l'Age
d'Homme, Lausanne
ill. : w.c. no. 54 (faulty dating : 1926 instead of 1929),
p. 42, drawing; w.c. no. 88, p. 43; w.c. no. 137, p. 44;
w.c. no. 198, p. 45; w.c. no. 240, p. 50

1979 Exhibition catalogue
"Line and Movement"
Gallery Annely Juda, London
ill. : w.c. no. 126, p. 32 (faulty dating : 1927 instead of
1937); w.c. no. 121, p. 33 & title, both in color; w.c.
no. 58, p. 34; w.c. no. 125, p. 35; w.c. no. 136, p. 36

Compiled by Angela Thomas Jankowski, Zürich

xhibit

1926
interna
arrang
new y

1927
the soc
galleri
new y

1936
cubism
the m
new y

1940
a.e. g
the m
new y

1949
kand
taeub
the p
new

1950
muse
loan
new

1951
arp,
gild
van
rose
new

1951
paint
191
hus
van
sid
nev

19
co
arp
lis
pe
ro
ne

19
de
m
ne

xhibitions in the usa with works by georges vantongerloo

1926
international exhibition of modern art
arranged by société anonyme for the brooklyn museum
new york

1927
the société anonyme inc. presents at the anderson
galleries international exhibition of modern art
new york

1936
cubism and abstract art
the museum of modern art
new york

1940
a.e. gallatin collection
the museum of living art
new york

1949
kandinsky, lissitzky, mondrian, seuphor, schwitters,
taeuber-arp, van doesburg, vantongerloo
the pinacotheca
new york

1950
museum of non-objective painting
loan exhibition - s.r. guggenheim foundation
new york

1951
arp, bruce, delaunay, diller, gallatin, vordemberge-
gildewart, glarner, picabia, russell, van doesburg,
vantongerloo
rose fried gallery
new york

1951
painters of de stijl - debut of abstract art in holland,
1917-21
huszar, mondrian, van doesburg, van der leck,
vantongerloo
sidney janis gallery
new york

1952
coincidences
arp, bill, darie, delaunay, diller, gab, glarner, kupka,
lissitzky & dorner, malevitch, mondrian, nicholson,
pevsner, rodchenko, russell, van doesburg, vantongerloo
rose fried gallery
new york

1952-53
de stijl 1917-1928
museum of modern art
new york

1953
georges vantongerloo (one man show)
rose fried gallery
new york

1954
vantongerloo latest works. matière plastique.
glarner relational painting. latest works.
rose fried gallery
new york

1960
construction and geometry in painting
from malevitch to 'tomorrow'
galerie chalette
new york

1963
contemporary painting in belgium
the corcoran gallery of art
washington d.c.

1965
the classic spirit in 20th century art
sculptors and painters from brancusi and mondrian
to today
sidney janis gallery
new york

1968
plus by minus : today's half-century
albright-knox art gallery
buffalo, new york

1971
masters of early constructive abstract art
denise rené gallery
new york

1973
the non-objective world 1914-1955
university art museum
austin/texas

1977
mc crory corporation collection
albright knox gallery, buffalo // dallas museum
of fine art //

1978
the planar dimensions. europe 1912-1932
s.r. guggenheim museum
new york

information by angela thomas jankowski, zürich



S. Vautier